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The tricks to sketching
realistic floral art



Paint like Vermeer
Re-create The Girl
with the Pearl Earring



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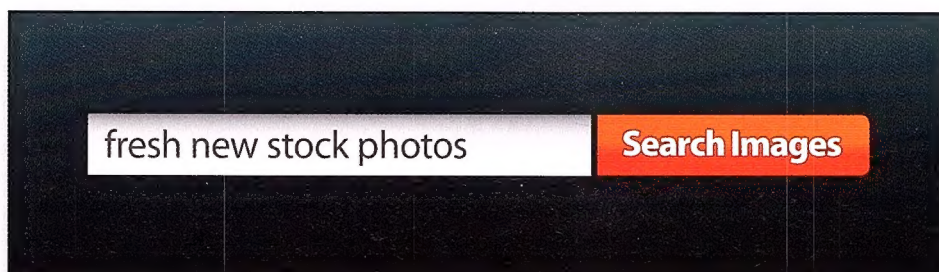
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Nick Spence

www.nick-spence.com

Our resident news anchorman sorted more creative tales (pg 10) before heading into the world of Stephan Martiniere (pg 14) and finally some garden art (pg 20)



Cat Bounds

www.pbase.com/catbounds

Cat joined us for three creative outings this issue: a look at painting gardens (pg 28), a brief on Brush Controls (pg 50) and a guide to painting rocks (pg 58)



Anne Pogoda

www.darktownart.de

Anne's talent for portrait painting and love of fine art has resulted in an excellent tutorial on how to re-create Vermeer's *Girl With a Pearl Earring* (pg 34)



Anne Carter-Hargrove

www.cadmiumdreams.com

Anne tackles the texture tools head-on this issue, revealing how they can be used to give your paintings a wonderful feeling of depth. See page 40



Edith Krueger-Nye

www.paintermagazine.co.uk/user/Edith

Edith provides the reader tutorial this issue and reveals how she created her beautiful horse painting. Turn to page 44 and try her techniques yourself



Jeremy Sutton

www.jeremysutton.com

Jeremy is one of the most famous Painter Masters and he shares his knowledge of the program in this special tutorial. Visit page 52 and enjoy!



Jim Scullion

www.jimscullion.co.uk

Jim is an internationally renowned sports artist and illustrator, so we are very proud to have him present some of his techniques on page 62



Jeff Johnson

<http://thejeffster.deviantart.com>

Jeff makes a welcome return to our nest and offers up some more of his creative knowledge. He tackled half of the Q&A, which can be found on page 74



Tim Shelbourne

www.timshelbourne.com

Tim took care of the other half of the Q&A, dealing with such subjects as bubbles, night skies and creating spheres. Turn to page 74



Cheryl Blanchard

www.pbase.com/cheryl/profile

As someone who has exhibited in galleries, Cheryl is no stranger to getting perfect prints. This issue, she reveals her tricks to producing canvas templates on page 88



If you would like to contribute, email jo.cole@imagine-publishing.co.uk

COREL painter™

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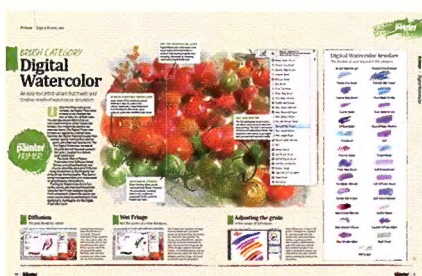


Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



Pg 30 ➔
**Brush Primer:
Digital Watercolor**
The best options for
controlling and creating
with the Watercolors



← **Pg 34**
**Paint like:
Vermeer**
Re-create the classic *Girl
With the Pearl Earring*

Pg 68 ➔
**Drawing 101:
Flowers**
Learn to break
flowers down into simple
shapes for painting



You don't have to be an active horticulturist to appreciate the beauty of gardens, and artists through the ages have depicted their love of outside space in their paintings. Our feature looks at some Painter

artists who take inspiration from their own back yard, and we persuaded them to reveal how and why they create great art using the garden as their inspiration (p20). To finish it all off, we have a walkthrough on how to simplify a garden scene and create a tranquil masterpiece. If you don't happen to have green fingers, we have plenty of other options. Sports fans will love our tutorial on creating action-packed scenes (pg 62) and you can re-create Vermeer's classic *Girl With the Pearl Earring* on page 34. Discover how to improve your paintings by using texture on page 40 or get some quick tips on painting realistic rocks on page 58. One of your fellow readers – Edith Krueger-Nye – reveals how she creates her monochrome art and you can find that on page 44.

Enjoy your painting!

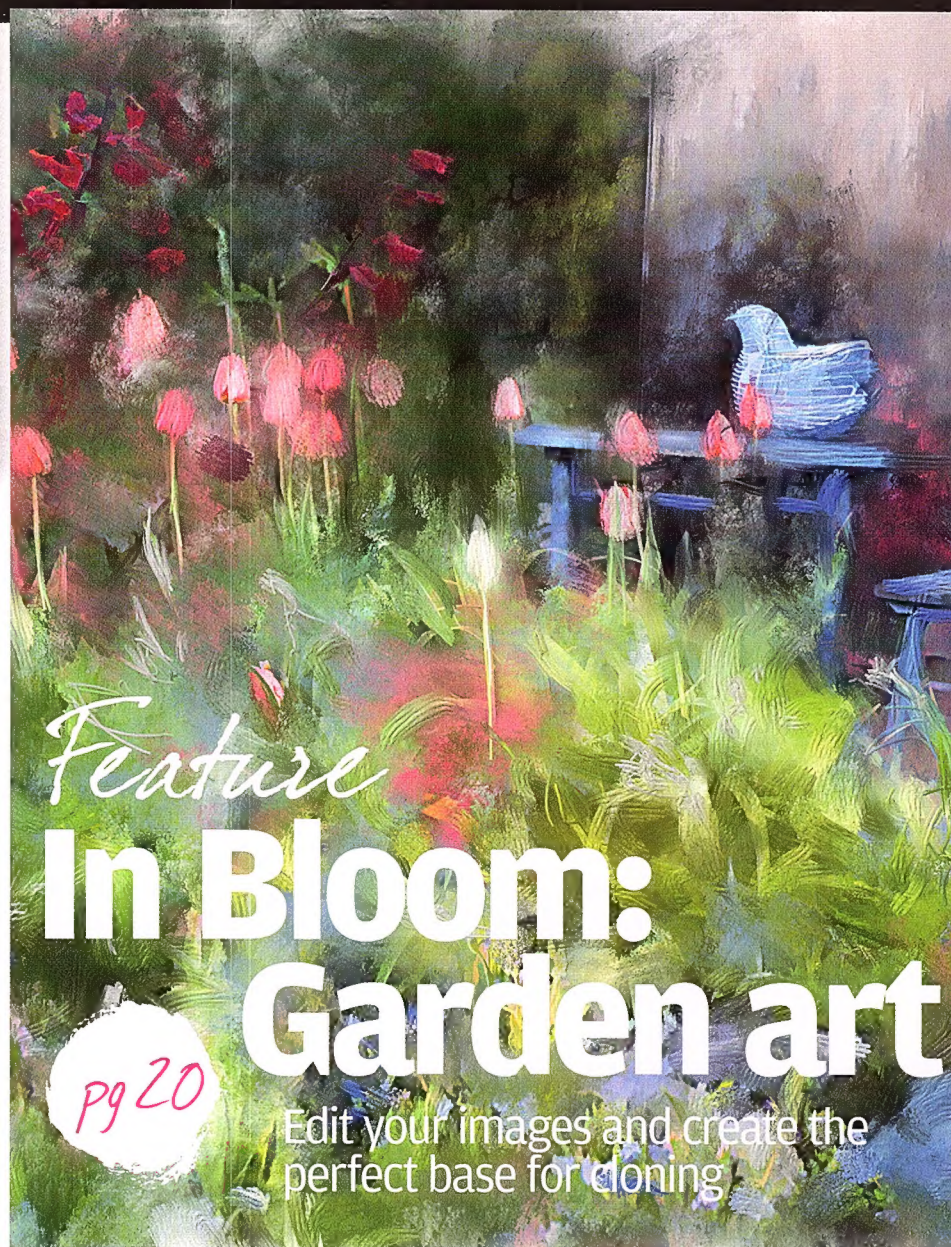
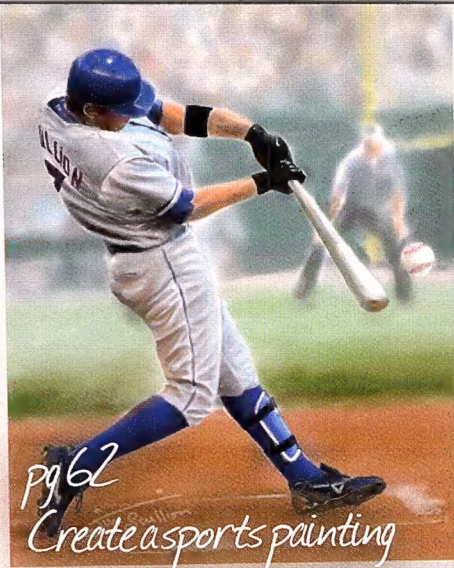
Jo Cole, Editor in Chief
jo.cole@imagine-publishing.co.uk

Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to www.paintermagazine.com and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Downloadable resources
- Online galleries to share your work
- Special forum for meeting other Corel Painter users





ON THE FRONT COVER

COREL™ painter™ Official Magazine

Create digital art today!

Creative masterclass
Transform photos with the Artists' Oils
Discover a new way to create digital art

40 pages of tutorials

Digital art techniques
Create a masterpiece
Paint the images you've always wanted with our guides to turning photos and sketches into artwork

Paint like Vermeer
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Dynamic art
Paint, sculpt, share and learn about digital painting

Brush primer
Get the best advice for choosing the right brush and palette

Texture tools
Add depth and interest to your artwork with texture

pg 44 ARTISTS OILS
READ HOW ONE READER USES THE ARTISTS OILS BRUSH CATEGORY TO TURN SIMPLE PHOTOS INTO MONOCHROME MASTERPIECES

pg 34 PAINT LIKE JOHANNES VERMEER
LEARN HOW TO MANIPULATE PAINTER TOOLS TO CREATE YOUR OWN GIRL WITH THE PEARL EARRING

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Your creative problems are sorted once and for all
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- 96 Website challenge**
Haven't entered one of our challenges? Try one today!
- 97 Join our website**
The magazine website is a haven for digital art. Learn to join here
- 98 On the disc**
A full breakdown of the content on this issue's free CD



WIN!
A YEAR'S SUPPLY OF THE MAGAZINE!

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Reviews

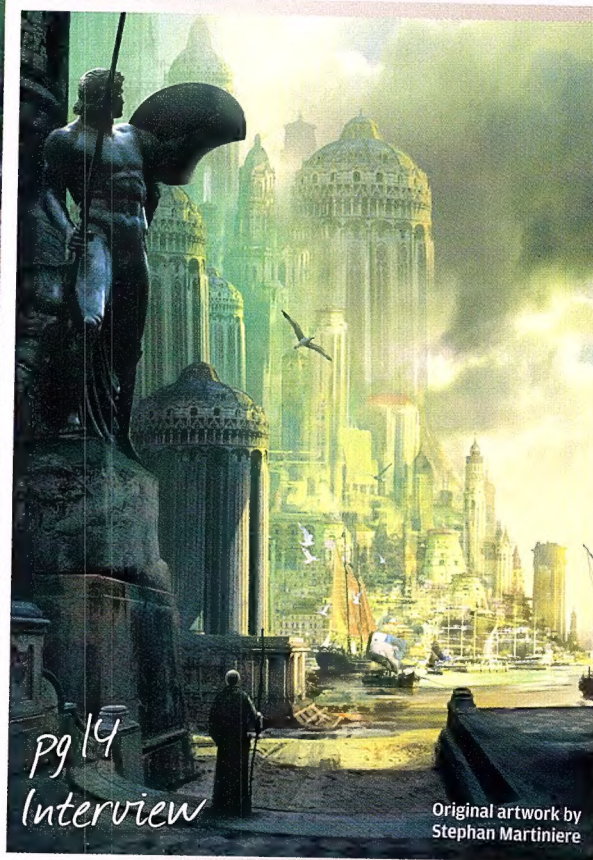
- 82 Fujifilm FinePix S8000fd**
Taking reference photos for your paintings is a much more joyful experience if you have the right tools for the job. This camera from Fujifilm is brimming with features that can help, including a massive 18x optical zoom
- 84 Epson Stylus Photo 1400**
Having a large format printer is a boon for any digital artist and Epson is a master at producing affordable, quality machines. We test this A3 printer to see just what it offers and how easy it is to use
- 86 Book reviews**
This issue we look at books that can help you become a better watercolour artist, and an inspirational garden photo title



pg 58
Paint rocks



pg 34 Paint like: Vermeer



pg 14
Interview

Original artwork by
Stephan Martinieri

Interview

Inspirational artists

14 Stephan Martinieri

Nick Spence meets this talented artist to discover how he incorporates Corel Painter into his workflow to create his beautiful paintings



Drawing 101

Traditional artist techniques

68 Draw and paint flowers

Flowers are a fine topic for anyone to try and paint, and the best bit is they are easy to do once you know the tricks. Turn to these pages to see how to break flowers down into simple shapes

COREL™ painter tutorials

Create inspirational art



34 Paint like: Vermeer

Try your hand at re-creating Vermeer's classic *Girl With the Pearl Earring*



44 Use the Artists' Oils

Discover how one reader uses the Artists' Oils to produce evocative clone images



52 Jeremy Sutton

Learn how this Painter Master tackles the task of turning photos into artwork



58 Art study: rocks

Being able to paint realistic rocks and mountains can do wonders for your landscapes

62 Create a sports painting
Add action and movement to your paintings

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painter
magazine.
com](http://www.painter-magazine.com)

Primers Get up and running...

30 Brushes: Digital Watercolor

Become a master of the watercolour with this guide

50 Brush controls: Size

Control the width of your brushstroke with these

Feature focus Get to know your tools

40 Texture tools

Add depth and texture to your artwork with these techniques

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**Non-US
readers
turn to
page 56**

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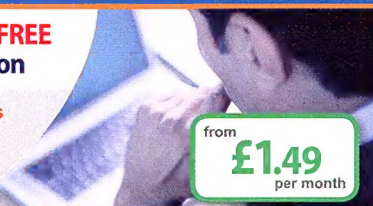
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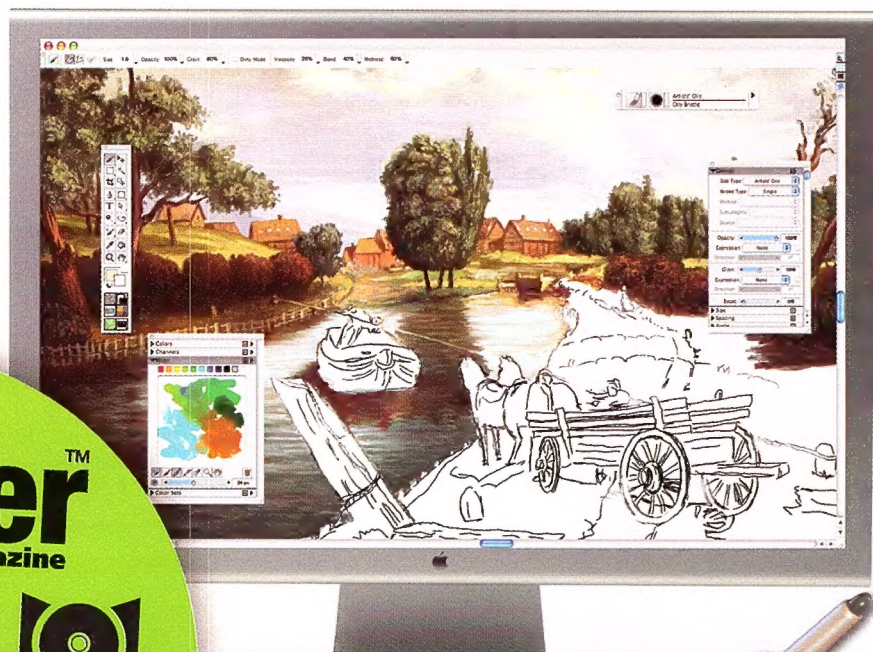
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New Painter products

Learn about two fantastic new art resources from this very magazine!

RESOURCES

Anyone who has missed an issue only to find that it is now sold out can get hold of all the content with the launch of two new products from Imagine Publishing.

The Complete Guide to Digital Painting is a 256-page bookazine that consists of choice material from the past 12 issues of the magazine. In here you'll find tutorials for cloning images or working from sketches, plus an entire section of Paint Like workshops. The disc comes loaded with a 90-day trial version of Corel Painter X and, of course, you get all the files needed to follow the tutorials. Priced at just £12.99 it is the perfect gift for anyone new to Painter or digital art in general and has everything for someone to start creating their own digital masterpieces.

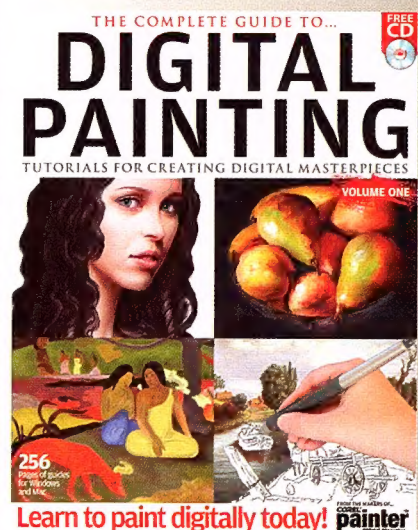
But if you want issues in their entirety, the Official Corel Painter Magazine eMag

is for you. Put simply, this is an interactive DVD that lets you browse, print and search through the first 12 issues of the magazine. You can read through each issue or use the Advanced Search function to look for a specific tool. Let's say you wanted to try a charcoal technique. Simply enter 'charcoal' as a search term and you'll see a list of pages that include a mention of charcoal. Then it's just a case of clicking a link to go to that page!

All 12 issues of the magazine are faithfully reproduced and all the tutorial source files are included, so it's pretty much like having the magazine live on your computer!

The eMag costs just £19.99 and is a fantastic desktop resource. Both items can be purchased from the Imagine online store, which can be found by heading over to www.imagineshop.co.uk.

Top and right Take advantage of the Digital Painting bookazine or our eMag for quality advice at your fingertips

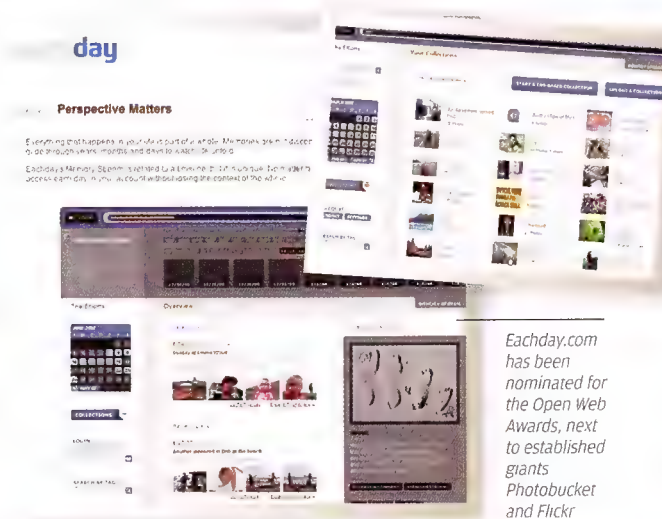


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Submitting your photos, video, audio, journals and even your Corel Painter masterpieces to online sites is great, but some images and thoughts are best kept for friends and family alone. Eachday.com promises a 'more meaningful' way of sharing, offering sophisticated privacy controls, allowing you to protect your entire account, an individual day or even a single memory. For those images you want to share with all, Eachday allows you to publish your memories to your favourite social networking sites, YouTube and personal blogs, directly from your account. The result is that all of your private and public memories share a central hub. Take the tour, read the blog, sign up for free and get sharing at <http://eachday.com>.



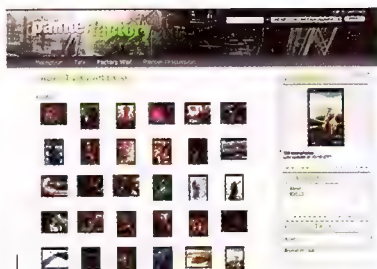
Eachday.com has been nominated for the Open Web Awards, next to established giants Photobucket and Flickr

COMMUNITY

Painter Factory opens its doors

New Corel-backed website offers help and inspiration for creativity

The Painter Factory, backed by the Corel Corporation, is a newly opened online community showcasing all that is great about the world's leading natural-media painting software. The website includes useful information from artists, designers, photographers and the Painter Team in the Talk area, inspirational artwork from members like you on the Factory Wall, community news and discussion in the Painter Discussion area and downloadable goodies in Painter Resources. Among the regular participating famed Corel Painter users including Karen Sperling, Jinny Brown and John Derry. Sign up for free at <http://painterfactory.com>.



Painter Factory has a reception area with newly added content. Talk and Discussion sections

Get active with P-Active's LCD display

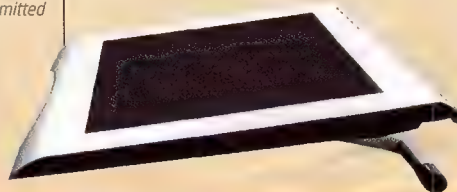
HARDWARE Painter-compatible tablet promises to be worthy Wacom alternative

Billed as a viable alternative to the excellent but expensive Wacom Cintiq range, the P-Active LCD XPC-1700B is finally available outside the Far East. Costing £695.99, the 17-inch display is significantly bigger and cheaper than the recently launched Cintiq 12WX. Aimed at designers, illustrators and artists, the P-Active offers users the ability to draw directly on screen in a range of software applications, including Corel Painter, Adobe Photoshop and Microsoft Office. It offers an impressive 1,024 levels of pen pressure sensitivity that should satisfy the most demanding of users, and the pen can be used tilted up to 60 degrees from vertical position, coming with a programmable double-click pen tip and two-barrel button.

Settings can all be adjusted to suit your needs, and once set up you shouldn't have to fiddle with them too much. The P-Active package includes cables for VGA and DVI connections, USB port, power supply and PC-only PenSuite software. Compatible with Windows 98/ME/2000/XP/Vista, drivers available to download have recently been released for Mac OS X 10.2-10.4, opening up the affordable tablet display to Apple Mac users. It is now available to buy via UK supplier Xernon (www.xernon.co.uk).



Stockvault.net offers free stock photos for personal and educational use, and content that is fully user-submitted



In short

Creative happenings from around the world

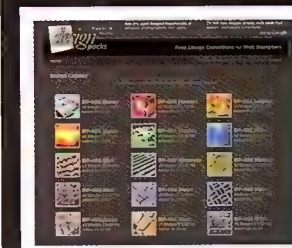


Catch the rabbit

Thanks to Lynne Mitchell in our Corel Painter forum for pointing out that her website RabbitHole Productions (www.rabbitholeproductions.com) has had a major overhaul for 2008. "Now Painter images are larger and really stand out against the dark colour palette," says Lynne, who along with Shawn Mitchell, launched the site to showcase their freelance work. A range of free tutorials is also available.

Web pages in minutes

We all know Google for their impressive search engine capabilities, but they also offer a range of free applications including Google Page Creator (<http://pages.google.com>). The online tool makes it easy for anyone to create and publish useful, attractive web pages in just minutes.



Themed free designs

Design Packs (www.designpacks.com) offers a twist on the numerous free image sites, allowing users to download themed collections that can be used in both personal and commercial projects. Each collection features a group of 15 images that can be downloaded as a single zip file. Themes include flowers, leaves, bark, rust, stone, rock, brick and glass.

MAR 27 Issue 15 of OPM on sale!

Head on down to the shops to pick up issue 15 of this magazine. You can expect such delights as a feature on faking traditional art effects, how to paint meadows, an in-depth look at working with tonal values and using the Palette Knives for glorious art.



Your Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

Send your letters to...

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If you'd prefer to contact us via email, send your message to opm@imagine-publishing.co.uk

Sharing resources

I've been creating digital art for a few years now and I've used photos from magazines with cover discs such as yours. At Christmas someone bought me a digital camera, and I've already amassed a few good photos that will work well as art resource images. Since I've benefited from other people's generosity in the past, I thought I would make my photos available in case anyone else found them of interest. The problem is, I don't know how to go about this. Are some sites better than others? I'm not interested

in making any money, so I'm not bothered by any of these pay sites.

Geoffrey Iron

And who said the spirit of generosity was dead?! Bravo, we say! You raise an interesting point, Geoffrey, and the increased amount of free photography sites suggest that others aren't worried about getting paid for their images either. The two most obvious sites that spring to mind are StockXCHNG (www.sxc.hu) and morgueFile (www.morguefile.com). Both of these are a massive depository of quality photos that cover a huge array of topics. With StockXCHNG you can state if you want an image to only be used in

Reader's tip

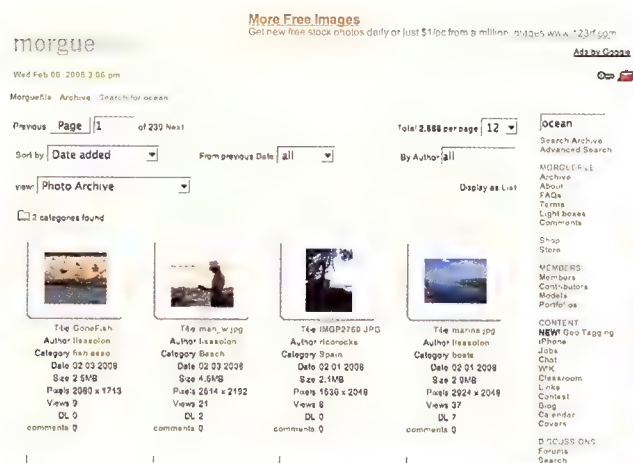
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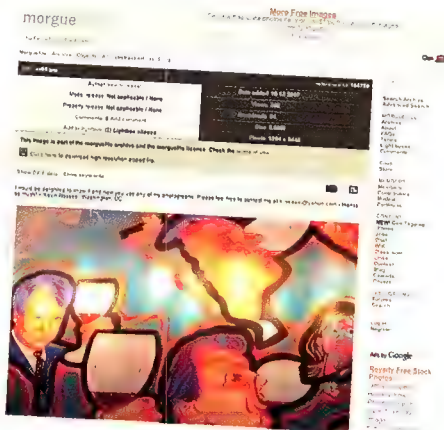
Provide some scale

I have always enjoyed painting trees, but was never truly happy with the results. Usually I'd paint them in isolation and for some reason they didn't look right. Then a friend of mine suggested including another object to help give the tree scale, and by Jove it works! Now I always include a small fence, some grasses or even an animal!

Susan Chang



If you have a glut of photos that you think would help other artists, upload them to free sites such as morgueFile and deviantART



noncommercial projects, or you can choose the option that you as the provider have to be emailed before use.

Another option available is deviantART (www.deviantart.com). While this site is used primarily for artists to share their work, an increasing amount of people are uploading stock resources. These include things such as 3D files, brushes and stock photos. As with the previous two sites we've mentioned, you just have to sign up and get an account, then you can upload your images for other people to download. The other alternative is to send your images to us! We can include them on our disc, or, depending on the type of images they are, we could use them as starter points for tutorials. That's exactly what happened with the photo used for the cover of issue 11!

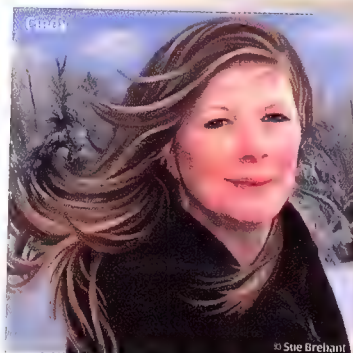
Featured gallery

Our favourite reader's gallery this month

Sue Brehant

www.paintermagazine.co.uk/user/SueBrehant

Sue's paintings first caught our eye a few months ago when she uploaded her Border Collie image. Since then, we have enjoyed her pet portraits as well as her landscapes, especially the beautiful lighthouses. Her most recent uploads include portraits and some very interesting vector-style illustration. But it's her landscapes and pet portraits that are our favourites, and we've picked a few here for you to enjoy as well. If you like what you see, head over to her gallery and take in even more delights.





It doesn't matter what skill level you're at, all are welcome on our site. Especially John's image!

Keep us updated

Hello, I realise this puts me seriously behind everyone else, but I have only recently found your magazine and want to join your website. I was looking on there the other day and saw that you have to approve images. Can you tell me why this is? I've only just started using Painter Essentials and so I'm not very good. Do you only approve images that are professionally done? I've sent you one of mine for you to decide.

John Dorsey

Fear not John, that's not why the approval system is there. We have no minimum standards for the images that can be uploaded – our gallery is not meant to be the hang-out of elite professionals or people who have spent

years honing their craft. It's for anyone who loves using Painter, and if that means someone who has been using it for two minutes sharing space with someone who has been using it for two years, then so much the better! We have the approval system simply to make sure that nothing offensive gets uploaded. Images are approved at least once a day, but may not be approved over the weekend, so bear that in mind. Also, we are in the UK, so bear time differences in mind. If your image isn't instantly approved it may be because we're fast asleep!

Embellished tale

I read your article on embellishment with interest, and wondered what other sorts of materials can be used.

Tom Webster

Pretty much anything, Tom. Paints are the obvious starting point, but some artists also favour pastels, chalk or coloured pencils. If you use pastels, make sure you buy a proper fixative, otherwise you risk smudging.



Have a go at using pastels and other art materials to embellish your artwork



As images are approved, they will appear in the Latest Images section on the site

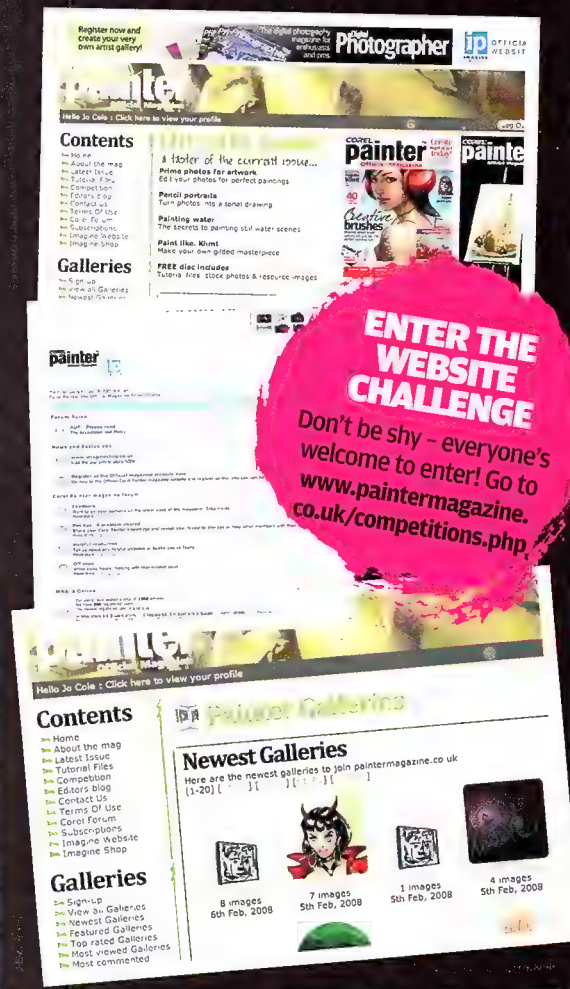
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Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit www.paintermagazine.com today!



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www.martiniere.com
Art director, illustrator, concept designer, animation director
Midway Games, Landmark Entertainment, Cyan and Disney Interactive

An interview with... Stephan Martiniere

With a résumé to die for, Stephan Martiniere has mastered several creative careers from animator to concept artist and illustrator. Nick Spence meets him



Martiniere started his career in Japan, working with DIC Entertainment, the company that was making cult favourite *Inspector Gadget* at the time. After spending eight years in animation and moving to California, Martiniere found himself directing various animated TV shows for DIC Entertainment

After attending art school in Paris, Stephan Martiniere began an animation course only to be hired mid-term by DIC Entertainment, the giant Japanese studio behind such cult classics as *Inspector Gadget*, *Heathcliff* and *The Real Ghostbusters*. After working between Asia and the United States, Martiniere settled in California where he is now creative visual director for Midway Games. His résumé also includes concept design for feature films and theme parks, and numerous science fiction and fantasy book covers. His work is featured in a number of books, including the excellent *Exposé* publications from Ballistic Media.

Your career so far has covered many areas including animation, concept art, theme park motion-ride design, videogames and book cover art. Is there any area you prefer working in?

Working in many areas has definitely kept my creativity going. Each project brings its own challenges and forces me to adapt in different ways. Not only do I like switching fields in the art industry, but I enjoy switching styles from realistic to cartoon and much in-between. It's difficult to pick a favourite type of

work, but I would have to say book cover illustration because of its artistic freedom. It allows me to constantly explore deeper into the digital medium and offers the challenge of conveying an entire story and feeling through one image. Concept work for games and movies is also enjoyable and requires a very detailed thought process, but different in that it's more about strong ideas such as cool characters, vehicles, creatures and environments. It becomes less about the art style; rather, all these concepts are pieces of a larger visual puzzle of a vision.

And what role does Corel Painter play in your work?

Painter has had increased influence in my work. While some of my work has a very graphic style, the software allows me to create a more organic feel with more texture and painted impression. I've found the selection of brushes and styles and the way they mimic other mediums very exciting.

You work with both Corel Painter and Adobe Photoshop. How do they complement each other?

I've found that using both allows me to

try new artistic directions I couldn't have done with Photoshop alone. Photoshop's strength for me lies in image manipulation, while Painter is wonderful at mimicking traditional media. I love that I can begin a painting in Photoshop that is very detailed and graphic, and then am able to change direction by using Painter to give it a more natural feel.

How would you best describe your illustration style?

I have to agree with two of my good friends and clients, Irene Gallo from Tor Books and Lou Anders from Pyr Books, when in the past they have described my work as 'painterly' – even though it is made in a digital medium, it is executed like a painting. It has also been described as expansive, the images speak of large ideas and have massive scope and scale as well as emotion.

And has recognition in such publications as the *Exposé* books from Ballistic helped to raise your profile?

Yes, recognition in *Exposé* has raised my profile. This is a large industry with many artistic fields: film, television, animation, gaming, publishing, etc. The more exposure and recognition you

For more than 20 years, Martinieri has become known for his talent, versatility, imagination and professionalism, gaining constant recognition and praise through his work in a growing range of clients and projects

"While some of my work has a very graphic style, Painter allows me to create a more organic feel."

Martiniere is responsible for the artistic look and feel of Midway's upcoming videogames. "It's like being a production designer in a movie and also a director when dealing with the storyboards and cinematics"



At Midway Games, Martinieri creates environments and characters for videogames, working as visual design director for *Stranglehold* and many other games



get, the better the chance more people will discover you. Although I've been recognised through many other ways like Spectrum awards or the Association of Science Fiction and Fantasy Artists, or through having been interviewed regularly in magazines, I still have clients who never knew my name until they opened *Exposé*.

When creating, for instance, a book cover illustration, do you have a typical workflow?

I always start with a manuscript. Sometimes it can be the full story but often it will be only several paragraphs or just a verbal description of the story. Then I will do thumbnail sketches, loose drawing mainly for composition purposes. I gather references looking for things with a very specific mood or light that appeals to my senses. From there the painting process is very organic. I always try to look for images that extrapolate more visual possibilities. I layer the images with different filters and opacities. I'll block out values, colours, add texture, mask areas and isolate others to create clarity, and continue piece by piece. The advantage of such an organic process like this is that often the end result is better than what I had expected.

You wanted to do book covers for many years; what's their appeal?

As a concept illustrator for films or animation, you never really know how your work will ultimately look on screen. It's not often that you see your work the way you originally designed it. Book covers actually exhibit your work as you envisioned it, which is important for an artist. There's also a lot of satisfaction in the rapid publishing turnaround – so often I'll do a painting and a few months later I'll see it on the shelves. Overall, book covers offer a lot more freedom and creativity than other fields in the industry. There are fewer restrictions. It's also about communicating feeling, emotion and story to the reader before they open the book. When there is a direct connection between your art and the viewer, it validates you as an artist.

When you work as a concept artist on movies, how much of what you do ends up on screen?

Unfortunately it varies and the artist doesn't have much control over it. Concept designs for movies are about exploring ideas. It takes numerous attempts to come up with the right idea. On *I, Robot*, one of the recent movies I've worked on, the very first concepts were exploring a city several hundred

Among his film credits, Martiniere has worked on Star Wars (Episodes Two and Three), I, Robot, The Fifth Element and The Astronaut's Wife, along with numerous television shows

"Seeing your work on the screen is a truly exhilarating experience"

years into the future. Gradually, the high-tech and futuristic elements were toned down to bring the city to about 50 years in the future. All the early concepts never see the light of day. A lot of the process is about collaboration. Often there are multiple artists working on one concept, or one artist adding to the work of another. The more artists on a team, the more likely that what ends up on the screen is not entirely your work any more. Despite those downfalls, seeing your work on the screen is a truly exhilarating experience.

You spent \$10,000 on computer equipment and didn't know how to turn it on. How long did it take to get to grips with digital painting?

Overall, it only took me a few months to understand the software but several years to start producing satisfying art. My early paintings felt like crude photo collages. After some time, I realised that if I wanted to achieve digital art

that looked like paintings, I needed to follow a painting process. Then I began experimenting with brushes and filters, which added a much-needed dimension to my work.

When you are judging CG Society competitions, what generally do you look for in a potentially winning entry?

First it's about the originality of the idea, then a strong composition, a good sense of light and colour and strong skills in both anatomy and perspective. A strong sense of design is also key, especially if it's a 3D object.

What advice would you give to those starting to work digitally, particularly with programs like Corel Painter?

A solid foundation in classic art is a must. Art disciplines such as perspective, anatomy, colour, light and composition are essential, no matter what medium you choose to work in. Study the Old Masters and their techniques in depth.

Corel Painter has brushes and colours galore and can mimic many traditional mediums, but all these tools are useless to those who don't know what to do with them. Digital art can seem easier than traditional mediums to some, but it won't make you a better artist. What it can do is open up a whole world of possible artistic explorations if you know your basics. ☒

Quantum Dreams: The Art of Stephan Martiniere is a collection of sci-fi book cover paintings, videogame designs and personal art



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In Bloom

Garden art

With spring finally here, Nick Spence ventures out into the garden to discover why flowers and plants continue to enchant and inspire the artist of today



For the artist looking for some instantaneous inspiration, the humble garden offers an endless array of colour, shape and form to observe, enthuse and replicate. Wander into any garden whatever the season and you will find an ever-changing landscape, rich with creative possibilities and potential props for your artistic endeavours. For centuries, gardens have stirred the imaginations of many great artists and have been the source for numerous world-renowned and much loved works of art. In religious imagery, the garden has long represented heaven – where would Adam and Eve have been without the Garden of Eden? Flowers particularly have universal appeal. Bought, displayed, given as gifts, associated with special occasions, births, deaths and especially love, they have inspired many a poet to wax lyrical. Flower-themed posters and prints from Van Gogh's sunflowers and Claude Monet's water lilies to more contemporary artworks are perennial choices in museums, galleries and online stores.

Monet spent more than 40 years painting and repainting scenes from his gardens in Giverny, France, without ever tiring of his surroundings. Moving to Giverny with his family in 1883, Monet gradually developed a passion for botany and much of his time and money was spent in the garden creating a pastoral paradise. Here, he produced many of his most memorable paintings featuring water lilies, ponds, bridges, wisterias, nymphae and seasonally inspired colour schemes. Later a keen gardener, his passion greatly inspired his painting and vice

versa. As his eyesight began to fade, Monet centred his work solely around Giverny and produced art that was increasingly impressionistic with fewer details. The work of this period is said to have helped inspire modern abstract art. Today, around half a million visitors explore Monet's gardens during the seven months that it is open from April each year.

Those things – colour, light, the endless variation found in nature reflected in the passing of seasons and time that so captivated Monet – still motivate many of today's artists to venture into the garden to draw, paint and photograph. Exploring all around you at the very least gets you out the house and away from the confines of your studio or work area. A little light exercise as you explore should help inspire creative thought, the garden's rich scent of flowers and plants stimulating you further. Parks and public gardens are generally free and can offer a more varied selection from which to work. Garden centres too can offer a vast array of fabulous foliage to help motivate as well as a range of ideas to help freshen your own garden. Many TV programmes, books and magazines are devoted to gardening and can offer great ideas even when the weather, typically during the summer months, is invariably disappointing.

At least working digitally with Corel Painter you don't have to worry about your watercolour paper being blown away during a wet and windy Summer's day. While it is feasible to work outdoors with a laptop and graphics tablet, working digitally gives you the flexibility to take those raw ingredients, sketches, paintings and photographs, and

Essential tips

01 Tones When working in foliage, to produce appealing effects you must have a rich variety of tones in your brushstrokes. Once you have sampled some colour from the image you are working on, use the Color Wheel to get the new colour, varying slightly the luminance, saturation or the hue. Marcelo Chiarella (www.paintermagazine.co.uk/user/chiarella).

02 Big little Avoid working with smaller brushes. Concentrate on the big shapes that make up your composition. Try to achieve an interesting artwork by just creating textures and variety of colours on those shapes. Finally, use the smaller brushes to create splashes and other detail touches. Marcelo Chiarella.

03 Scrutiny It is important to note that a good composition is easier to see at a small size, so avoid browsing your images initially at full size. Browse your recent pictures to see which ones catch your eye. The picture will determine the technique to employ, but it is also possible to browse the pictures with a technique in mind. Marcelo Chiarella.

04 Veg out Don't forget the vegetables; fresh ones please; old vegetables have little appeal. Onions have amazing texture, carrot tops are soft and ferny, artichokes are flower-like and shapely while pomegranates are so unique. It's all about texture and colour. Judy Mandolf (www.judymandolf.com).

"Wander into any garden and you will find a landscape rich with creative possibilities and potential props for your artistic endeavours"

use them as the basis for creating great digital art. Photographer and artist Becky Gandy (www.moonstruckmemories.com) is best known for her striking portraits but gathers much inspiration from the world around her. "I've never been much of a gardener myself but have always found a sense of peacefulness being surrounded by greenery. Artists have painted gardens, flowers and trees for centuries. Perhaps, like me, they found inspiration in watching the growth and rebirth of life," says Gandy.

Having worked in the interior design field for over 20 years, after retiring Gandy saw an opportunity to renew an old love and turn a hobby into a successful second profession. "After retiring I had the time to rediscover my love of art with a new passion: photography. Combined with Corel Painter, my two passions were a perfect marriage. It has gone from a hobby to a second career. I love doing portraits, especially of children, and landscapes. Now with Painter, I have all the traditional tools and the flexibility to use them

in nontraditional ways. It definitely has opened up a whole new world of creativity for me."

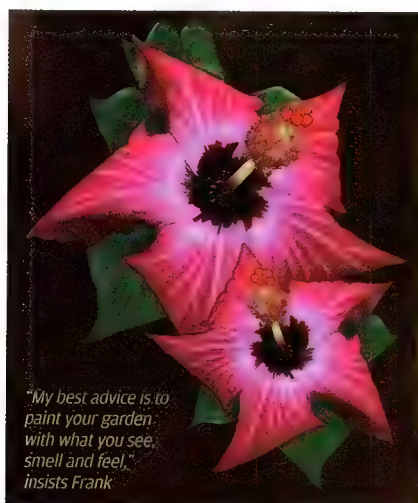
Gandy doesn't often work on location, but uses her photographic images as her reference material combined with the views from her spectacular working location for added inspiration. "I'm fortunate enough to have a back yard the size of a small park. I work from my home studio and my desk is situated right between two very large windows overlooking a beautiful back yard and

a canal that leads out to Tampa Bay," enthuses Gandy. "I have lots of inspiration, from the assorted flowers and trees there, not to mention an occasional visit from our resident heron."

While idyllic, Florida's extreme weather and its proximity to Tampa Bay (the area's largest open-water estuary) can change the landscape dramatically, adding new and striking opportunities to view and paint familiar scenes. "In Florida we are used to severe seasonal storms. Since we live on the water, if there's a storm and the wind is coming the right rather than the wrong way, our back yard will flood. On one such occasion last year, I was very taken with the beauty of the scene," remembers Gandy. "The storm had stopped, the sun had come out and was shining and the back yard was under a foot and a half of water. Over to the right there was a beautiful reflection of the bougainvillea and palm trees." Gandy grabbed her camera, took several pictures and then painted the memorable scene in Corel Painter. "It is now hung up and displayed in my dining room near a large picture window overlooking the same spot that had flooded."

Beyond her garden, Gandy enjoys seeking inspiration elsewhere, feeling it's important to visit museums and look at as much art as possible to further her own work and seek

"It is important to look at as much art as possible to seek out wider artistic stimulation"

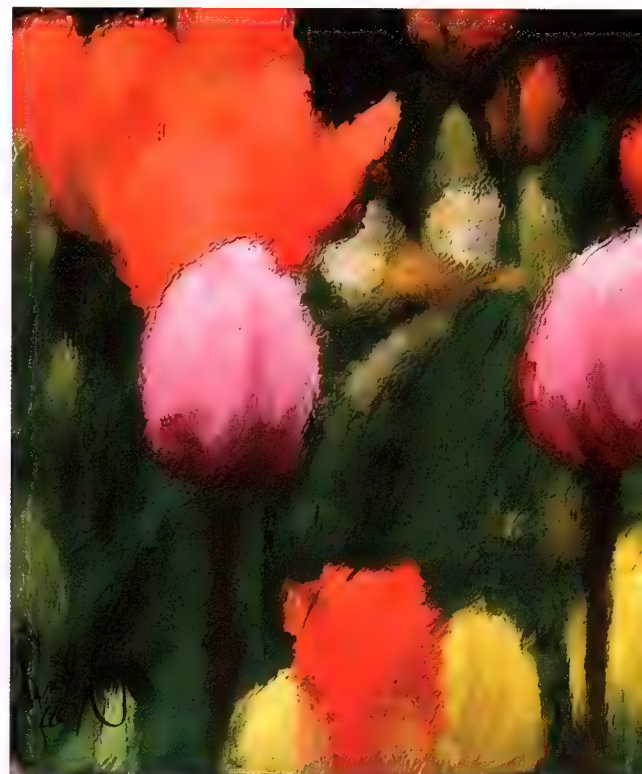


"My best advice is to paint your garden with what you see, smell and feel," insists Frank

Right
In recent years, Gandy has become increasingly interested in working digitally and new art techniques that has opened a whole new world of mixed-media possibilities

out wider artistic stimulation. "It gives me a great boost of inspiration to do this and I often go to the library and leaf through books on my favourite artists." They are also practical reasons for getting out the studio, especially when you have been sat too long in one position. "One other thing I've found helpful when painting is to get up and move around, as I've noticed the stiffer my back gets, the stiffer my creativity gets." The virtual world of the internet has offered support, advice and valuable feedback from online communities who share common loves. "I have also found it tremendously advantageous to join and participate in several online forums. The exchange of ideas and feedback is so helpful. Marilyn Sholin's digital painting forum at Paint Outside the Frame is one of my favourite online hang-outs."

Having such a rich landscape at her fingertips, Gandy tries to reflect much of the life and colour around her in her Painter



Having worked traditionally, Cat Bounds now creates artwork digitally including some stunning images of flowers and require working from her own and copyright-free photographs



The textures in nature offer a challenge for artists to try and reproduce faithfully

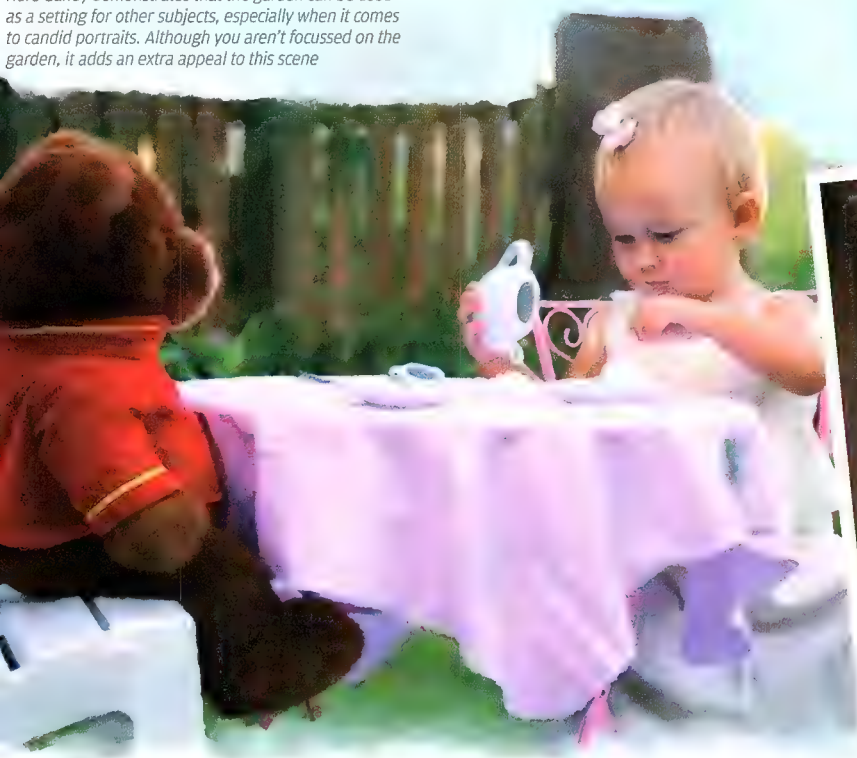
work. "I usually start a painting by laying in the base form and colour. I always work in layers, adding more detail and/or texture with each layer. This just seems to build more 'life' into the painting because it's not just layers of paint, but also layers of life that I'm trying to portray." Like many digital artists, Gandy is a fan of graphics tablets, particularly Wacom tablets that offer users a level of subtlety and precision difficult with mouse or trackpad. Working digitally also allows her a level of experimentation that's difficult, expensive and time-consuming to achieve traditionally. "I find it helpful to experiment with different brushes. Sometimes just adjusting the Grain or Jitter will turn up something interesting. I also like laying in different textures and changing the composite methods. I guess it's like anything else; the more you experiment, the more you learn and the more confident you become. This frees up your brush to paint from the heart."

The textures found in nature are attractively varied, often sensuous, and offer a challenge for artists to try and reproduce faithfully. Flat colour can look stark and lifeless in print so Gandy, like other artists,

has started adding embellishments to her digital work. Adding unique elements to each print also adds value when you sell your work as buyers are attracted to images that are not seen to be mass-produced. "I've started experimenting with embellishing paintings that I have printed on canvas. There are a variety of products out there but I'm experimenting with the Golden Gel Mediums and acrylic paints now. On pieces that I print on watercolour or special art papers, I use chalks and pastels. It just adds another dimension and is a lot of fun to do."

Meg Frank (www.mzmo.net/megfrank) is another digital artist who has gained much inspiration from the world around her, particularly gardens, flowers, plants and nature. With galleries devoted to lush flowers and beautiful landscapes on her website, Frank, like Gandy, instils a lifelike vibrancy to her work while mainly working from photo references. Born and raised in Northwest Mississippi, Frank is self-taught, her artistic education built on books, the internet and online forums. Much of her creative decisions are based on gut feelings rather

Here Gandy demonstrates that the garden can be used as a setting for other subjects, especially when it comes to candid portraits. Although you aren't focussed on the garden, it adds an extra appeal to this scene

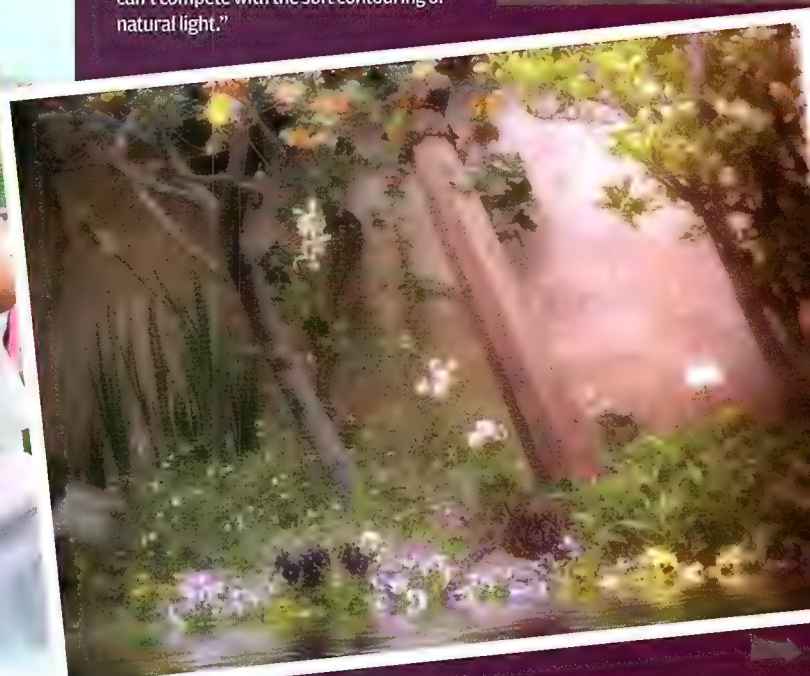
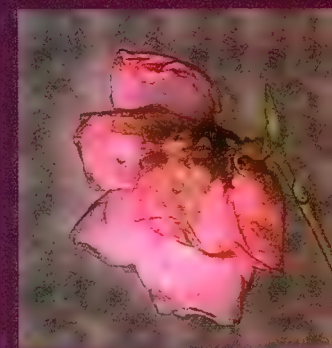


Collect images and objects for valuable reference

**Photographer
Judy Mandolf**

www.judymandolf.com

For over a decade, Judy Mandolf has gained many awards and admirers for her engaging blend of photography and digital manipulation, and has exhibited her work throughout the US and Europe. Although keen to venture down several creative paths, flowers and the garden's rich array of colours play an important part in her work. "Flowers have universal appeal, appearing in frescos dating back to BC, but the challenge lies in their presentation. Many flowers are most beautiful to me when dead or dying, taking on lovely flowing lines and soft muted colours." Sometimes Mandolf will plan her images with precision but often will sit at her desk and play until something comes to mind. As a regular traveller, she will have thousands of images ready for manipulation or collage. Combining nature's harvest with some well-considered props will produce some evocative results. "Still-life pictures are everywhere, waiting to emerge. I have a studio bulging with objects collected at flea markets," explains Mandolf. "I often arrange tableaus in the morning next to the eastern-exposed window and observe the play of light and shadow as the day progresses. I never use a flash. It can't compete with the soft contouring of natural light."





Make the most of every opportunity

Digital artist
Marcelo Chiarella

(www.paintermagazine.co.uk/user/chiarella)

With Painter's myriad of tools at your disposal, you too can create a remarkable image from a photograph just like the one Chiarella has transformed here.



Step by step

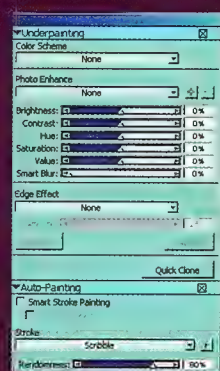


01 Start your work with an original image at a good resolution. To eliminate unnecessary detail, downsize the image to 60 x 40 pixels.



02 To prepare the canvas for painting, resize the image back to the original resolution. For a painterly effect, you can experiment with the Underpainting feature.

03 Set your brush to the Artists' Oils>Soft Blender Brush, Size set to 18, Colors set to Clone and Stroke set to Scribble.

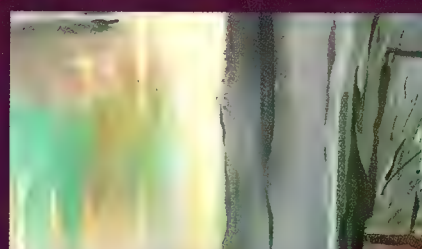


04 Now load the original image and use it for the cloning source. Choose the Chalk>Variable Width Chalk with Color set to Clone.

05 Alternatively, use the Dull Grainy Chalk 30 or Blunt Chalk 30 for the walls in order to achieve a textured effect. At this stage, try to have the photo only as reference, using colours already on your canvas so you don't get a photographic result at the end. Use the Oil Pastel 20 to increase the dirty wall effect, reinforce the shadows and bring some texture to the foliage.



06 Next, use the Scratchboard Tool found under the Pens menu to add some detail.



07 Finally, for a finishing adjustment, choose Effects>Tonal Control>Equalize. This will bring a contrast enhancement that could be lost in the painting process.



Above
Like many digital artists, Bounds use a Wacom Intuos3 graphics tablet to ensure images are drawn with a subtlety and preciseness missing when using a mouse

"That is what makes us who we are as artists - we all see beauty differently"

than fine art-based formulas. "It's hard for me to give tips and advice to others because I just go with what I feel and like. I think that is what makes us who we are as artists. We all see beauty differently. My best advice is to paint your garden with your senses; what you see, smell and feel."

Below and Right
Becky Gandy retired from owning her own interior design and decorating business several years ago and has found her new passion in photography and painting

The last few years for Frank have seen a period of artistic growth where again she has relied on her instincts. "Since I have very limited formal instruction in composition, I go with what my eyes like. For instance, I usually decide on

composition during the digital painting process. Sometimes that will be before and sometimes after I'm done painting, depending on the mood I am in." Frank sells prints from her website and is available for commissions. Although portraits are a speciality, images of flowers and plants have a strong emotional resonance, are easy on the eye, appeal to many and attract buyers. "I think people love having a bit of garden in their home, whether that be flowers from their garden or lawn, remembrance of a special occasion or, like me, a touch of their Southern heritage with magnolias and cotton bolls."

Using virtual paint and canvas, Frank has developed a style she calls transitional art. Examples of her work before and after are showcased on her website so you can gauge what goes into the creative process. "I use Photoshop Elements 4 basically for resizing for the web; other than that I work with Corel Painter X. If you haven't done so already, set up Color Management in Painter. I always start with tonal control and correcting colour. Painter is full of useful tools and getting to know them is definitely worth the effort," enthuses Frank. "I am big on layers. Whether that be before or after my painting, I love to play with the composite methods in Painter. You may be surprised what you come up with. Find brushes you are comfortable with but don't be afraid to explore and modify."

Corel Painter offers the artist endless freedom to experiment, and like Monet, paint not only what all can see but the mood and atmosphere gardens, flowers and plants evoke. For something so real



and living, some have questioned if artists working digitally can still capture those tangible elements that make the natural world so evocative and appealing. "Many artists working with digital media find themselves in the awkward position of having to defend their method, just as the early photographers were criticised by traditional painters," explains Judy Mandolf (www.judymandolf.com), who lives and works in San Diego, producing a range of wonderful prints. "I am more adept with camera than brush, so art began for me in the darkroom when I discovered I could manipulate photos in all sorts of ways, blurring the boundaries between film



"Painter offers endless freedom to paint the mood and atmosphere gardens, flowers and plants evoke"

Table And Chairs by Marcelo Chiarella: "After shooting this picture, the first thing I did was a colour enhancement in order to visually lift the scene. The feeling of movement was reinforced by using vigorous and wavy brushstrokes as well as a jagged white border."



and brush. Imagine my excitement when I discovered the computer and Corel Painter, Adobe Photoshop, etc."

Mandolf admits to have had images floating in her mind for years that she was unable to reproduce photographically. Digital manipulation has enabled her to expand creatively while maintaining the elements of life and nature she so loves. "Most of my art has its genesis in photography, but often I use Painter to produce less structured work. I am so fascinated by the absolute freedom afforded by the digital medium to create my mindscapes."

Cat Bounds (www.pbase.com/catbounds) is another artist whose work includes flowers and plants, from traditional still-life compositions to more abstract and impressionistic work. Having worked traditionally, a move to digital painting has proved a positive one. "I'm a better digital painter than I ever was in traditional media because the miser in me detests wasting paper, canvas and paint for experimentation, and in Corel Painter there's no waste," insists Bounds. "I just save my experiments to a folder and try some more. This helps in all my painting, including flowers and gardens."

Hours of hands-on traditional painting have helped hone Bounds' distinctive style and those skills are still put to use when working digitally. "Having painted traditionally for years helps tremendously. I'll spend hours trying for a brush effect that's realistic and if you love painting flowers, as you find brushes whose effects you like, collect them in a custom palette for flowers." Her digital work is the result of countless hours of trial and error, experimenting and playing with brushes and filters, while her website includes various tutorials including a watercolour study of daffodils. Like Gandy and Frank, Bounds takes great inspiration from her surroundings and the support of fellow artists online. "In the forums I'm surrounded by my artist friends, who are just as excited as I am about digital painting. It keeps us all reaching to become better artists."

The garden really is a fantastic place to get inspired. All of us can visit a garden and as you've seen here, artists interpret the subject in all sorts of interesting ways. For a closer look at some of the techniques you need to paint garden art, see over the page...

Work from your photos

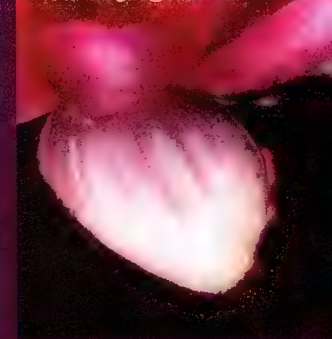
If you can't stand the thought of staring at a blank canvas, use a photo as your starting point. With Corel Painter X, you can set it to AutoPaint and then go in with your own brushes and colours to add detail. We picked the Watercolor brush category to work up our cover image, using the Salt Eraser to erode edges and give a more painterly effect.



Add and boost colours



Use the Salt Eraser





Paint the garden

Sometimes in life, the most beautiful images worthy of painting are right under your nose - look into your garden now and let Cat Bounds help you capture that moment in time

Painting a flower garden is like writing a haiku, as impressions of light, shadow and colour patterns are distilled and simplified into an elegant glimpse of one lovely moment in time spent wandering down the path. Our first view of the garden is the beginning of the painting, and as we make our way further into it there are decisions to be made. How will we relate our own impression of

this garden? Where is the light source? What season or time of day is it? Will we use the present colours or create a new colour palette? Is this to be a transparent watercolour painting, a rich textured pastel or lush oils on canvas? What elements shall we add, remove or rearrange in this garden scene? And after all the decisions have been made, leave some elements to chance because it's the happy surprises that fill your painting

with life. It doesn't even have to be the most perfectly arranged garden, like you see at flower shows. A random assortment of flowers springing up can often make for a more interesting composition. A garden filled with masses of flowers might take days or weeks to paint if we set out to describe each one in faithful detail, but flower-filled spaces lend themselves to colourful splashes of paint that speak of the essence of flowers.

Simplify the scene

Dig up the secrets to a stunning floral transformation



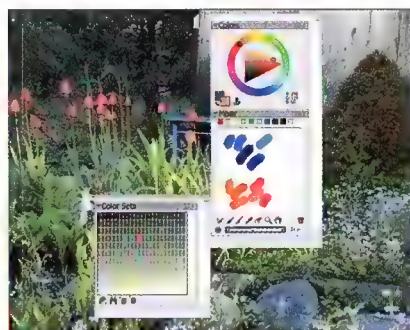
01 Crop it The crop is vital to the composition, and just as traditional-media artists take scraps of mat board and move them around on the image to figure out the best crop, so can we, using the Crop tool. Here, the right side of the fence added little to the scene we wanted to paint and it ended up getting cut.



02 Remove unwanted elements You might want to skip this step because we can paint over anything we don't want in the photo, but you might like to clean it up a bit. You can do this by copying and pasting areas as we did with that leaning post. We just covered it over, not very painstakingly, with selections from the fence.



04 Add new elements We decided against adding a new background beyond the fence, so we found those hot pink azaleas for the foreground and added some deeper pink flowers on stalks at the edge of the main composition. These could be painted in later, but it is a good time to experiment with elements.



05 Decide on the colour palette We also fell in love with the blue in the chair and table and, deciding it would be our main colour, took it into the Mixer palette and increased the saturation to make gradations of that hue. Blue's complement is orange, and though it's not apparent, we added some coral to the pinks.



07 Think in blocks of colours and shapes Once you've begun the painting, rather than thinking in detail, start thinking in large blocks of colour and shape. Get up and walk a few steps back from the monitor; now squint your eyes and you'll see what we mean. Individual leaves and grasses blur together and become expanses of colour. Paint it like that.

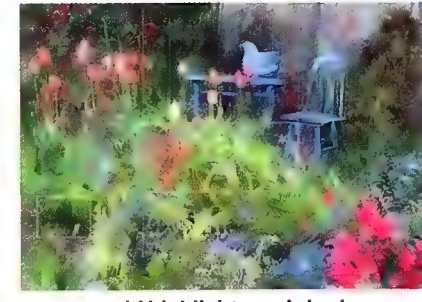
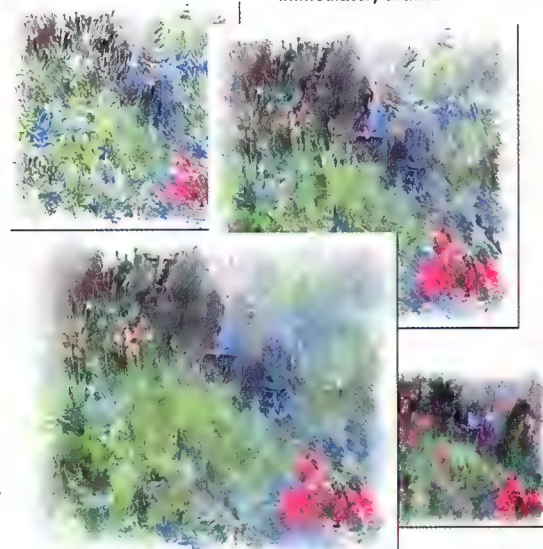


08 Splash! This is where the true artist in you breaks free and grabs hold of the brush. Even if you trust your process, save, save, save, so you've always got a better-loved state to which you can revert. Now grab some colour and splash it here and there. When you let go of control, art takes place.



03 Enhance the colours Flower garden paintings are all about colour, so almost always raise the saturation. Check out the three sliders under Effects>Tonal Control>Adjust Color. Hue Shift creates all new colours. Saturation adds or subtracts intensity of the current colours and Value lightens or darkens them.

06 Choose your media We did a preliminary watercolour painting of this one and decided that we wanted the depth we could only get with oil brushes, mainly because of that beautiful tangle of long leaf blades in the middle. Take some time to explore various media before you commit to one.



09 Add highlights and shadows Omitting this step is the downfall of many promising paintings. If you don't have areas of intense light and intense dark, your painting will be an also-ran. Think about where the sun or moon or streetlight would fall on the leaves (or at least some of them) and what would happen in the shade or shadows, and paint those in. Now you have a painting!



Include a focal point

Flowers are the theme, but we need a main element to serve as the focal point, from which point our eyes will then wander throughout the painting and then return. This photo had a built-in focal point, the old blue table and chair, but it might easily have been a pool of water. As the focal point, there needs to be enough detail so that the viewer's gaze is immediately drawn.



Make some elbowroom

Add a two-inch white border around the photo before painting to give you more freedom in your strokes. If doing a watercolour, keep the border where the painting bleeds softly into the white space and add paper texture to everything. If your painting wouldn't ordinarily have a border, crop it off when done to retain some soft transitions into the edges.



BRUSH CATEGORY

Digital Watercolor

An easy-to-control variant that meets your creative needs of watercolour simulation

COREL[®]
painter[™]
PRIMER

Unlike the Watercolor brush variants, the Digital Watercolor brushes paint on either the canvas layer or a default layer.

You can then create effects that are very similar to those of the Watercolor brushes, but without the need to use separate layers. The Digital Watercolor brushes are applied to a default layer, however, the Digital Watercolor layer does contain special wet data that enables you to add additional brushwork. The Dry Digital Watercolor command discards the wet data and converts the layer's imagery to a default pixel-based layer.

The main effect in Digital Watercolor is the Diffusion factor. Strokes are soft and feathery, and you can adjust the amount of Diffusion using the controls on the Property bar or the Brush Control palette. They have a lovely transparency that is so reminiscent of natural-media watercolours.

The Digital Watercolors like to flow on the canvas, and they react beautifully when the Wet Fringe setting is applied. Work on layers to achieve the results you want; you can keep the brushstrokes from changing by choosing to dry the Digital Watercolor layer.

DRY THE WATERCOLOR LAYER

Digital Watercolors affect each other as you apply one brushstroke on another. Keep the brushstroke from changing afterwards by choosing Layers>Dry Digital Watercolor

ACHIEVE A NATURAL MEDIA LOOK

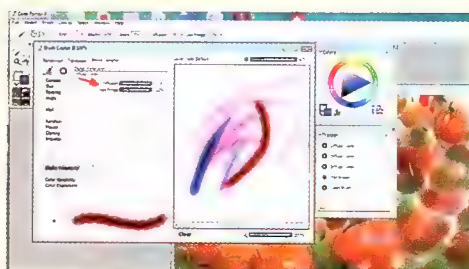
Leave traces of the underlying canvas visible as it helps to create a very natural media look. Digital Watercolor brushstrokes are affected by stylus pressure, apart from the Wet Eraser brush

RESPONSIVE STROKES

Brush Tracking allows you to customise how Painter interprets the stylus stroke, including factors such as pressure and speed. Find it under the Preferences menu

Diffusion

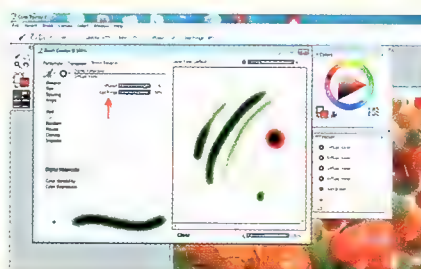
The peacekeeping option



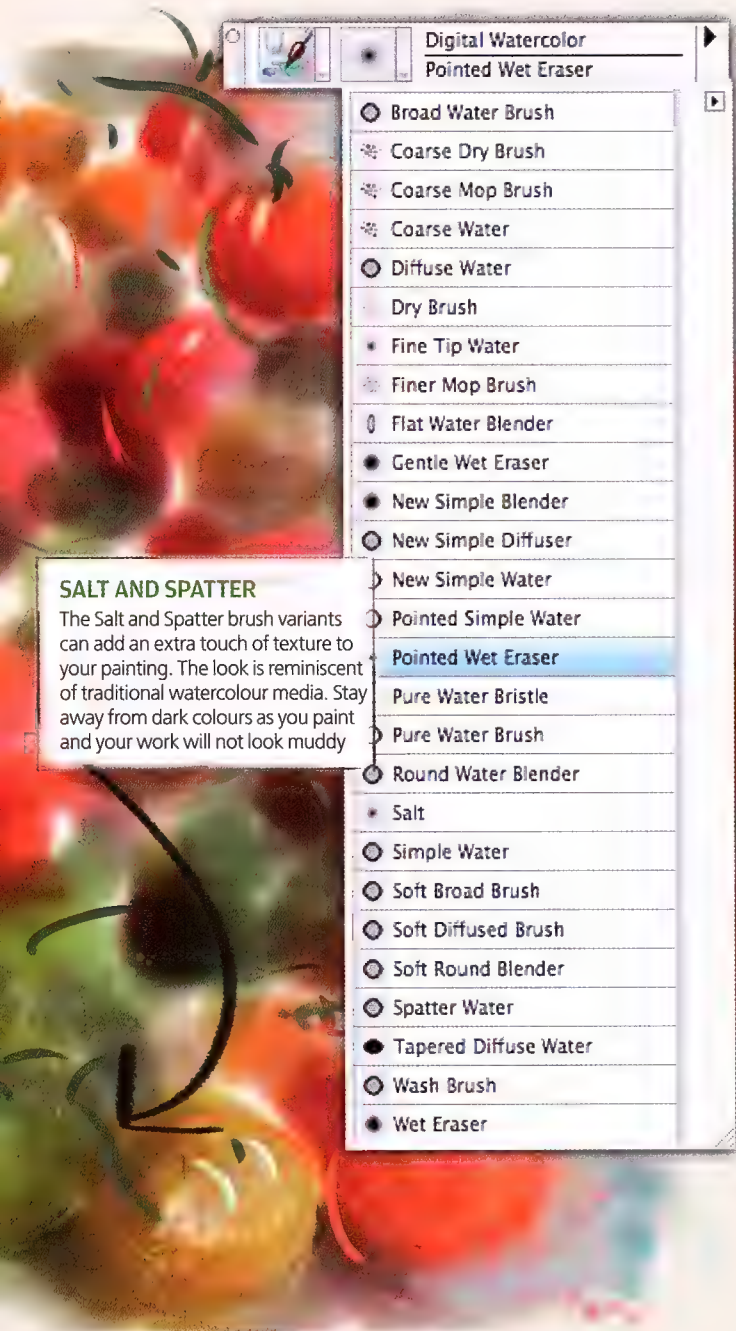
A useful little technique, when the Diffusion is increased, the paint migrates or flows outwards from the original edge. You will notice this more or less depending on the type of paper you use, especially the grain of the paper. Diffusion does not occur instantly, but rather when the stroke is completed.

Wet Fringe

Not the name of a new shampoo...



Wet Fringe is the migration of colour from the central wet area of the stroke. As the paint dries, the central wet area dries more quickly. You can see this as the leftover pigment migrates to the wet areas near the edge. Control the Wet Fringe via the Stroke Designer page of the Brush Creator. You will find several controls where you can adjust the amount of Diffusion and Wet Fringe. Hit Ctrl+B or Cmd+B to launch the palette.



Adjusting the grain

A free-range of techniques



Digital Watercolor reacts to the grain of the paper it is applied to, and the results will then appear with each consecutive stroke. It is always a clever idea to apply a uniform paper grain after you have created your artwork because if you apply it during the process, you cannot erase the paper texture without erasing the paint at the same time.

Digital Watercolor brushes

The brushes at your disposal in this category

Broad Water Brush



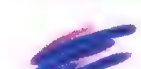
Coarse Dry Brush



Coarse Mop Brush



Coarse Water



Diffuse Water



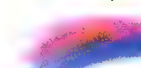
Dry Brush



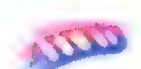
Fine Tip Water



Finer Mop Brush



Flat Water Blender



Gentle Wet Eraser



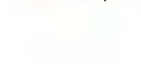
New Simple Blender



New Simple Diffuser



New Simple Water



Wet Eraser

Pointed Simple Water



Pointed Wet Eraser



Pure Water Bristle



Pure Water Brush



Round Water Blender



Salt



Simple Water



Soft Broad Brush



Soft Diffused Brush



Soft Round Blender



Spatter Water



Tapered Diffuse Water



Wash Brush



iSnap



iShoot



iScore



iShare



iCreate



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MacBook Air - World's thinnest laptop

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The complete guide to photos on your Mac

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Karen Sperling

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Paint like Johannes Vermeer

Tutorial info

-  Artist
Anne Pogoda
-  Time needed
Two to three hours
-  Skill level
Intermediate
-  On the CD
Sketch

"Vermeer liked to apply colour to the canvas in loose, granular layers to produce transparent colours"

By applying the RealBristle brushes, you can emulate the same technique that Vermeer used, ie gradually build up layers of colour



Do you know that it was "the Sphinx of Delft" who painted "the Mona Lisa of the North"?

At least that is how art critic Thoré Bürger referred to the Dutch Baroque painter Johannes Vermeer, because so little is known about him. The "Mona Lisa of the North", ie the Dutch *Mona Lisa*, refers to what the *Girl with a Pearl Earring* is sometimes known as.

It is sad but true that most of what's known about him nowadays is based only on a few official documents, comments by other artists and his paintings themselves. Even the exact date of his birth is unknown.

Vermeer spent his entire life in Delft and it is not sure where he studied, or if his teacher was Carel Fabritius or Leonard Bramer. He joined the Guild of Saint Luke, a trade association for painters, in December 1653, and because the Guild's records show that he couldn't pay the admission fee, we can assume that he had financial difficulties. But since he was elected head of the Guild for four times between 1662 and 1671, it is obvious

that he was considered an established craftsman and well-respected artist among his peers.

Vermeer mostly painted domestic interior scenes, which means large genre pieces and portraits, and is well-known for his eye for detail and a great handling of light in his art. This was one reason why David Hockney assumed Vermeer could have been using a camera obscura. According to Hockney, Vermeer's art shows certain light and perspective effects that cannot be achieved without the help of such lenses as those found in the camera obscura.

However, what is known for sure is that Vermeer liked to apply colour to the canvas in loose, granular layers to produce transparent colours that means there is much more variety in the way the colour itself is perceived. This way of underpainting can make a red skirt appear much more lively by working on the shadowed areas with a blueish tone first, which he worked over later with a reddish tone. The fact that the blue shined through afterwards gave it all a much better effect.

It is assumed that Vermeer got his great understanding of light from his studies of Leonardo da Vinci's work. According to da Vinci, each subject reflects light in its colour. This can be observed very well in the *Girl with a Pearl Earring*, which is considered one of Vermeer's masterpieces. Her cheek is lightened by an orange tone, which is reflected light that comes from her dress.

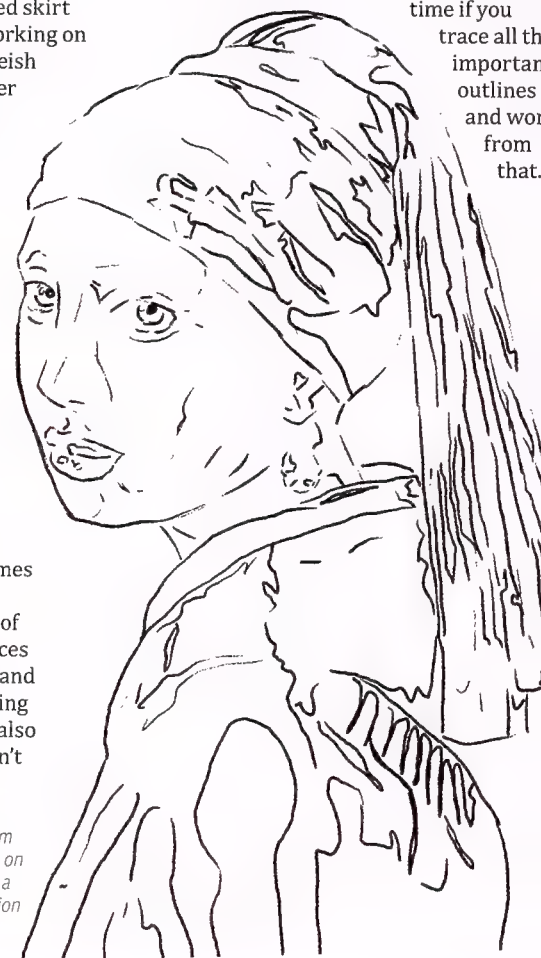
Other than that, the identity of the girl who so innocently glances over her shoulder is unknown, and it is also not known if the painting was commissioned or not. It is also assumed that the painting wasn't

even meant to be a portrait, but part of a bigger painting that was never finished for an unknown reason.

This means it is an even bigger task to re-create this painting because it leaves much space for interpretation, and so it may not be such an easy task. First of all, the composition is a typical portrait, which helps us to put it into a category. It has a strong light source and works with massive contrast; the colour palette contains warm reddish tones that are set in contrast to the blue hairband and the white border of the top of her dress, and since the earring is the focal point, it is very important to place it correctly.

These facts made us decide to create a tracing as a sketch of the original painting. Of course, this can also be achieved by using a grid but the result is basically the same – you just spare a lot of time if you

trace all the important outlines and work from that.

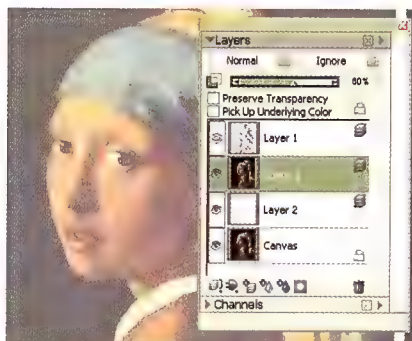


This sketch is a precise tracing made from Vermeer's *Girl with a Pearl Earring*. It is on the disc for you to practise with, in both a transparent and a non-transparent version

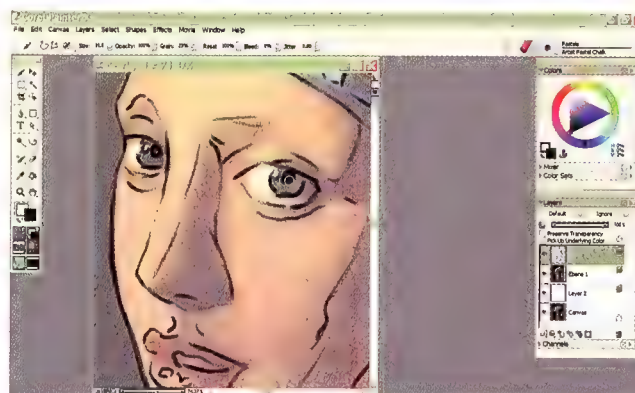


Start with a sketch

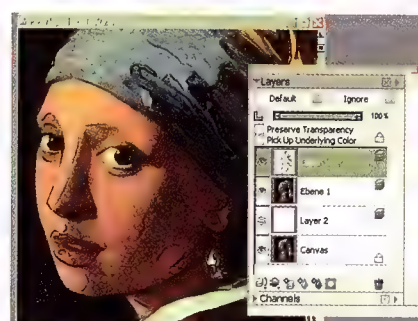
Make an outline of the original to work on



01 Nailing proportions First of all, create four layers. The first one that will be our canvas layer includes the original painting. The second one is filled with white and the third one is the painting yet again, set to 60 per cent Opacity. Layer number four is blank and will be used to trace the outlines.



02 Start tracing When you are asked to make an exact copy, it is vital to have all the proportions nailed correctly. Therefore, you could just use a grid but you can also just trace everything that is important. The result will be the same. For tracing, we used the Pastel>Artist Pastel chalk, Size ten, Opacity 100 per cent.



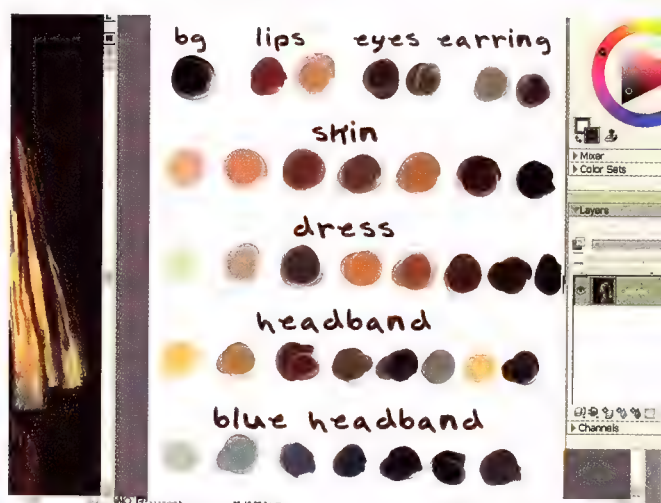
03 Is this all that's needed? If you are unsure if you have found every important detail, you can switch off the white layer, which will make the painting visible at 100 per cent Opacity and gives you a better chance to see all the details. When you resume tracing, switch the white layer on again as you might have problems to see the black outlines if you don't do this.



04 The sketch is finished This is the finished result of the tracing we did. We have supplied this sketch on the disc for you to base your work on if you are unsure which details are important to be traced from the original.

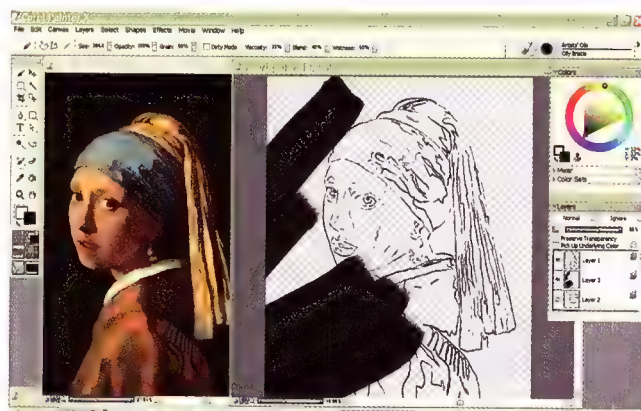
05 Find the colours

Since the painting we found online is of a rather bad quality, it is important to grab a colour palette, as it will help you immensely to work from it. It also helps to understand which colours were used in special areas that might not be visible at once, for instance, the greenish and reddish spots that were added to the black background.

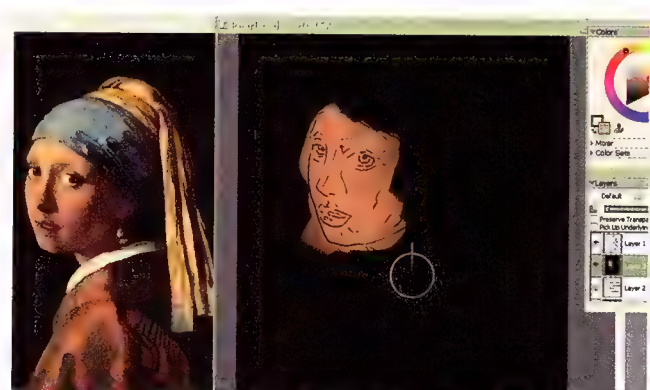


Get the info quick

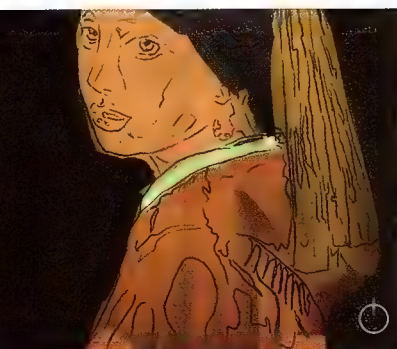
If you want to get great information about an artist quickly and don't know where to take a look, we would definitely recommend going to www.wikipedia.com. The free encyclopedia is updated every day and watched over with much care to provide only the best and finest information about each topic existing (it is even possible to look up a detailed article about the history and meaning of the word 'blah', for instance!). It is also where we retrieved this wonderful large file of Vermeer's *Girl with a Pearl Earring*.



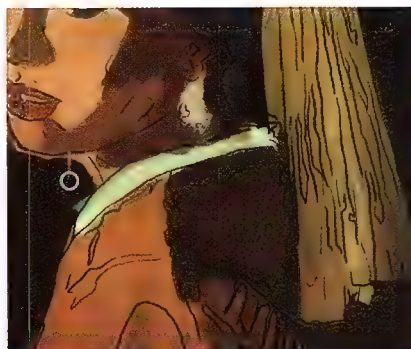
06 Start painting Make a new layer located underneath the sketch, and pick the Oily Bristle from the Artists' Oils. You can work with a size that's as large as your machine permits, which meant we mostly worked with 200px in Size and 100 per cent Opacity. Fill the canvas with black.



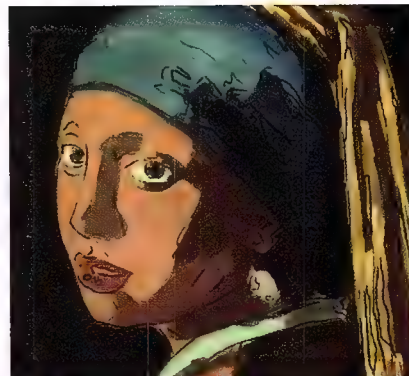
07 Start colouring Now pick one of the orangeish mid-tones from the skin palette, and start to give some basic colour to the face. The brush is still set to a fairly big size (in this case around 170px) and 100 per cent Opacity. Staying on the black layer will make the colours react with each other and create a lovely transparent effect.



08 Colour blocking Continue blocking some basic mid-tones in by grabbing them from either the painting or your earlier-created colour palette. Don't worry if it doesn't fit correctly into the outlines since you aren't working on refinement yet.



09 Applying shadows See what a big difference it makes to add the shadowed areas to your sketch! It seems much more lively. We are still working on the same layer to make all colours interact with each other, but set the Opacity of the Oily Bristle to 80 per cent.



10 Let there be light Now work on the highlights. You can again pick them from the source painting or your Color Picker. Set the brush to around 20 per cent in size to work on smaller areas like the yellow headband.

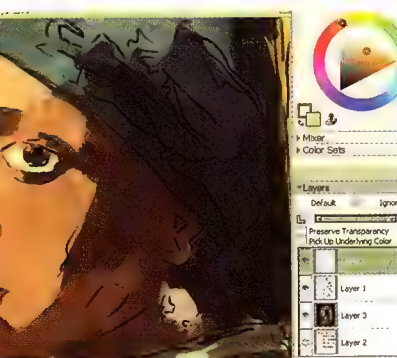


Benefits of the Bristles

You may wonder why we didn't start to work with the RealBristle Brushes from the very beginning. The reason why we decided not to do so is because the RealBristle Brushes are very fuzzy and make you feel as if you need an endless amount of pressure to make them give much colour. So it would take forever to create a solid coloured pattern as a base to work from. That is why we suggested an Oily Bristle from the Artists' Oils for this job. It might give the painting a look that is a bit artificial, but the colours are solid at once, thus great to base your work on.

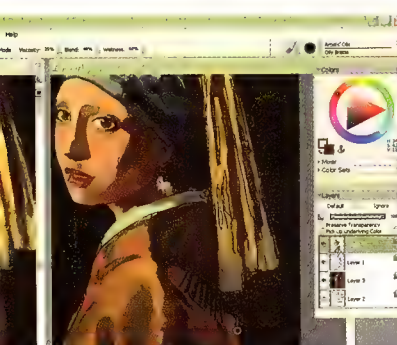
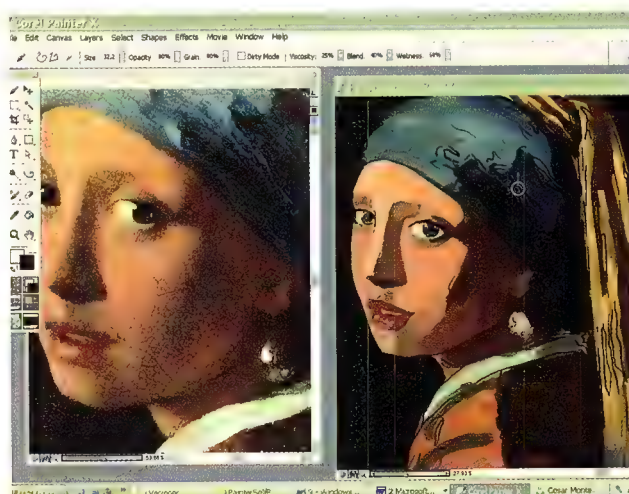
Work over the outlines

At this stage, you should have a painterly version of the original

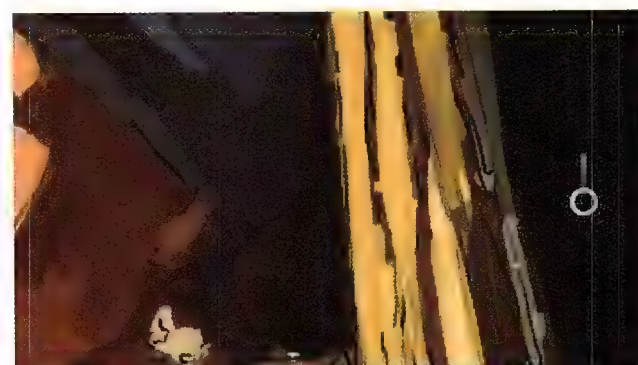


11 Get rid of the outlines Now time to start getting rid of the outlines. Create a new layer above the outline layer and start to work more precisely on the face. The size of the brush should be set to around 30px here.

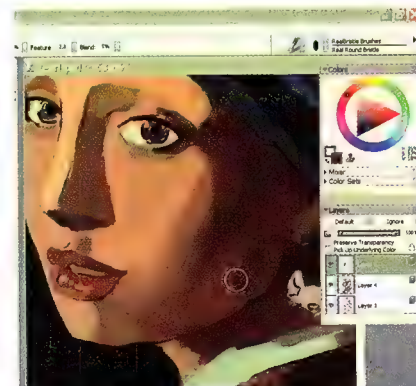
12 Blocks This is how the face looked after we had worked over most of the outlines. It looks a bit blocky but clearly defined, especially when it comes to the lighting situation, which is a very good base to work on for later refinement.



13 Massive colour application When you have worked over most of the outlines, you should get a very painterly impression of the overall work, which looks a bit artificial since the Oily Bristle is so big when it comes to applying colours. But we will get rid of that as soon as we continue the refinement.



14 Don't worry about detail When you work over very detailed areas like the headband, don't be worried. Since you will create a new layer for the refinement later, you can always switch off the outline's overpaint layer and check if all that you have applied is where it belongs. And if you still feel irritated, you can also compare it all to the original Vermeer painting to make sure it all fits correctly.



15 How to apply a rough paint effect To get this painting closer to the final refinement, create a new layer and switch the tool of choice to the RealBristle Brushes>Real Round Bristle, Size 35px, 100 per cent Opacity.

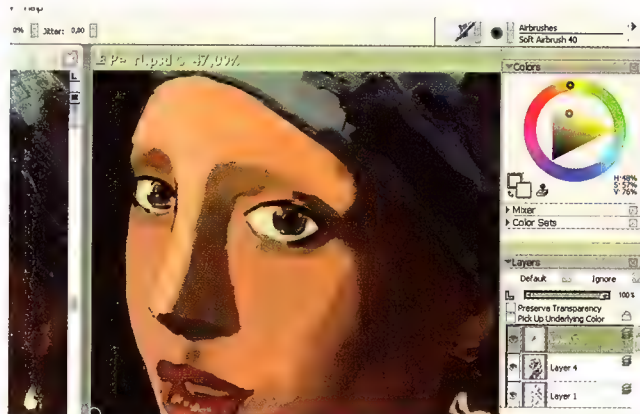
Refine the colours and the shape

Blend and smudge your way to success

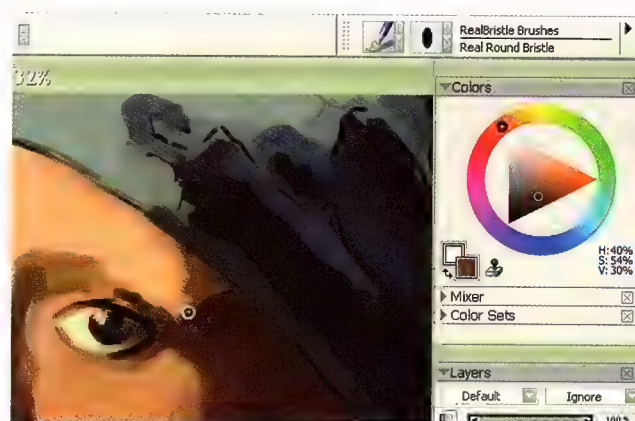


Use a RealBristle brush to blend colour

When you want to blend colours by using a RealBristle brush, you have to get familiar with its fuzzy appearance, which makes blending colours rather tricky. Here is a way how it works out anyway. Work on a mid-tone coloured area and pull the colour into darker or lighter areas.



16 Quick colour blending If you feel that some areas still look too blocky and unconnected, you can speed the whole process up a bit by using the Soft Airbrush 40, sized to around 50px, seven per cent Opacity from time to time.

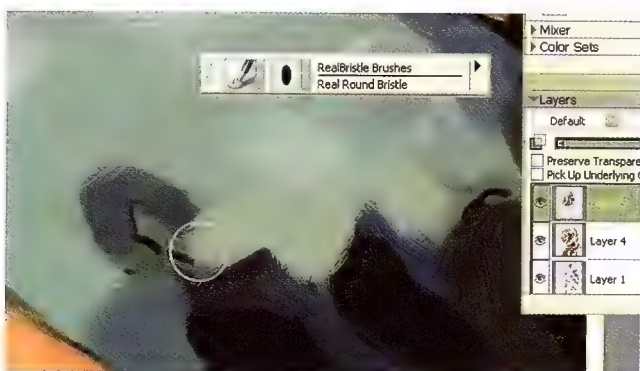


17 More detail We then switched back to the Real Round Bristle and added more detail to the face. We still kept the Opacity at 100 per cent and had the brush size set to nine pixels while working on the smallest parts, like her eyes or the highlights of the lips.

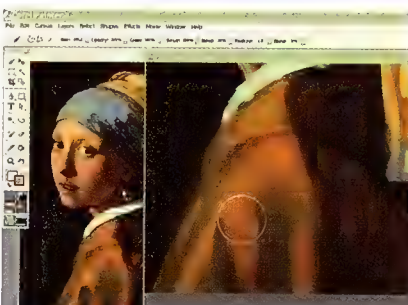


Colour smudging

In step 20, we started to mention how to smudge or blend colours with a RealBristle brush, set to around 200px in size. The reason why you have to work with the Esc button here in order to make the brush stop moving is because 200px is a massive size for such a brush and your machine might take forever to render it, which means that the stroke could eventually become longer than you have planned it to be. To avoid that, just quickly hit the Esc button once the brush has reached the position where it has to stop moving to avoid damaging detail.



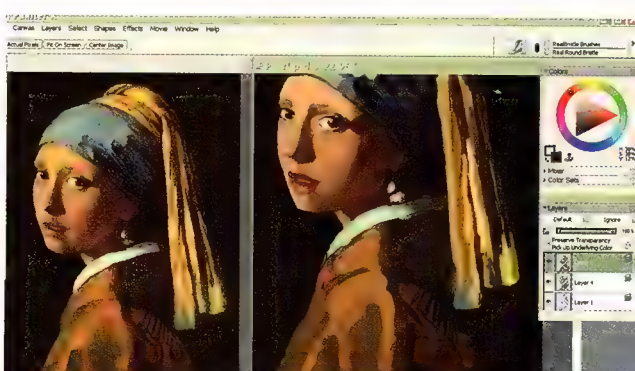
18 Hairy brush The headband is a great example to see how hairy the Real Round Bristle really is. It feels hard to apply but is worth all the work. Its size was set to around 35px while working on the headband, and if you feel that it is giving not enough colour to you, move the brush back and forth with pressure until it gives as much colour as you want.



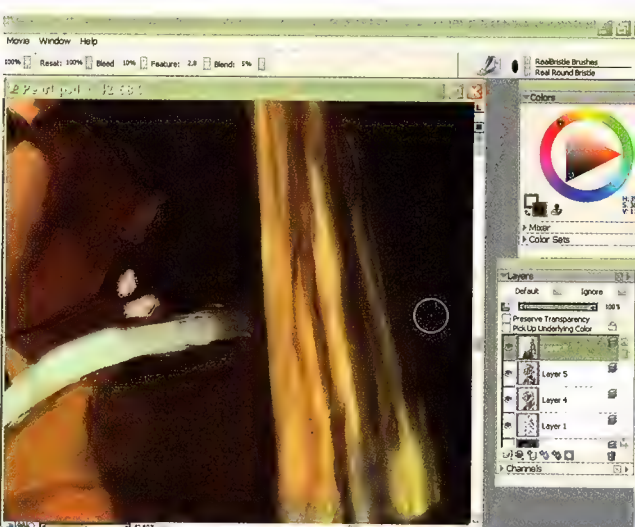
20 How to create a soft colour blending To blend all of the colour even more, merge all the layers into one and create a copy of it. On this, work with the Real Round Bristle set to 150px in size and 100 per cent Opacity. Pick the colour of the area you're working on and drag the brush from bottom to top. When you want the brush to stop quickly, press Esc.

Smudging colours

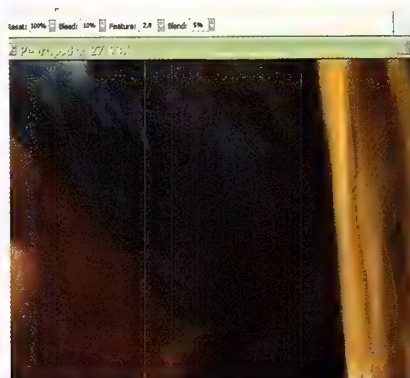
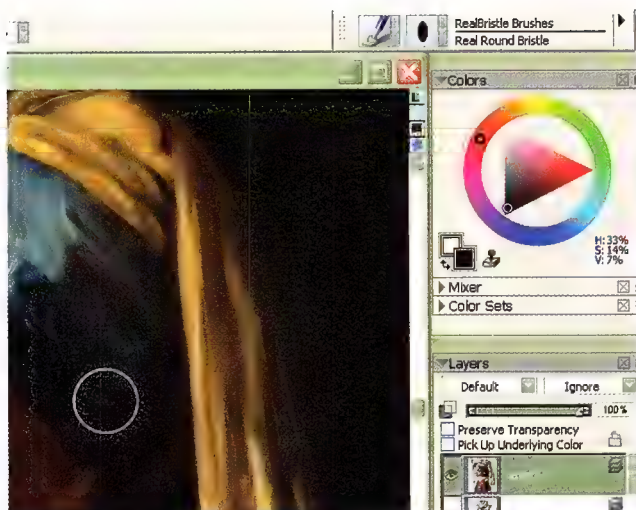
For the headband, set the brush to around 50px and drag it over the headband in a vertical direction. Hit Esc to make it stop before it hits the black background and you will find a lovely smudged effect. Note that it is important you apply enough detail before you start smudging or else the painting will look totally blurred.



19 A rough texture Now when applying the RealBristle Brush to the rest of the figure, you will realise how it will change its surface. The brush has added a lovely fuzzy texture and will push it all away from the artificial plastic digital look and towards something that looks as if it was actually painted with a real brush on real canvas.



22 Softening up the headband Smudge the blue headband by picking its darkest colour and carefully drag the brush from bottom to top again. Taking a look at the most important part, her earring, will show that it looks almost like as it is on the original painting now – which is good! The brush should be set to around 100px this time.



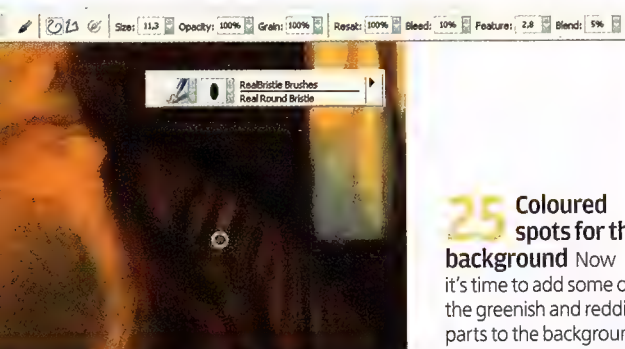
The different brushes used

These are the brushes we used in this tutorial: the Artistic Pastel Chalk, the Oily Bristle and the Real Round Bristle. Painter supplies us with such a huge palette of brushes, and you may find others that you find work best for you. This also means it should generally always have a brush for whatever you see fit for your art; however, we reckon that the current selection is the winning team when it comes to creating a painting that looks like it was really hand-painted.

23 The artificial look is gone On this close-up, you can see what the blue headband looked like after we smudged it. The artificial digital look is completely gone now, while we have managed to keep most of the detail.

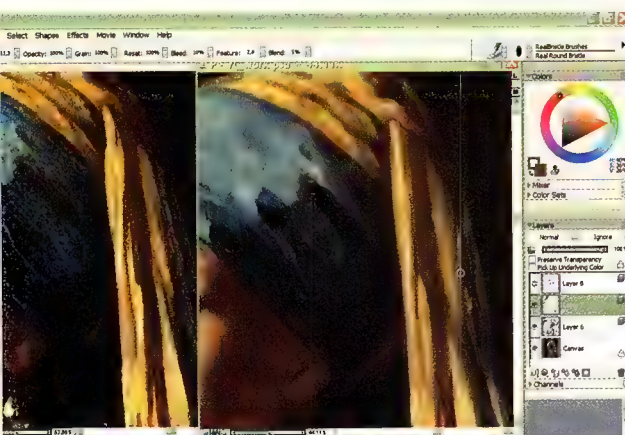
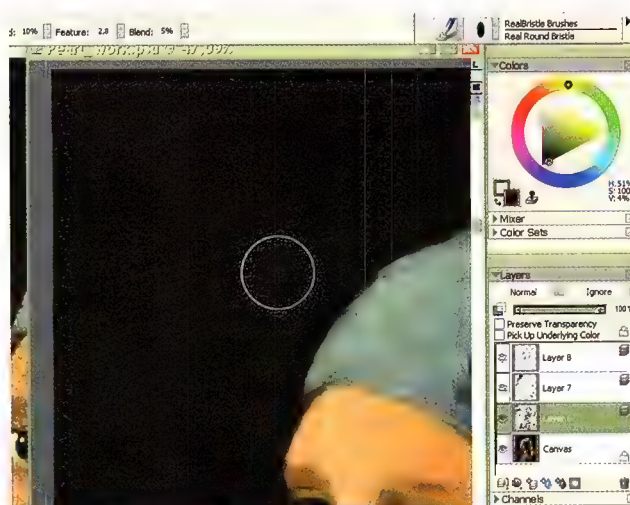
Finishing touches

Before completing the painting, contrast it with the original to see how it compares



24 Bringing back some detail Now that you have smudged all the colours to give them that wonderfully natural look, you can set the brush to around ten pixels and carefully work some more detail into the folds by adding more highlights.

25 Coloured spots for the background Now it's time to add some of the greenish and reddish parts to the background, like we see on Vermeer's original painting. You can set the brush to around 100px in size and scribble around to create a pattern that looks like it is hand-painted.



26 Some last detail At this point we decided that we wanted some more detail for the blue and yellow headband, so set the brush to around ten pixels in size again to add some more highlights.



27 Nit-picking Now it's time for some final corrections. Therefore it is necessary to compare the painting that you've just created with the original again very carefully to spot things that have to be adjusted. In this case, we reduced the orange area at the back of her head.



28 Final corrections On the very last step, we zoomed in on the dress and compared it to the original to work over the latest detail until it felt good.

Working with texture

Add dimension and excitement with the creative use of paper textures

One of the challenges of creating art in Corel Painter is bringing a three-dimensional quality to a digital creation. In this tutorial, we're going to explore various ways of using texture to add variety and visual excitement to the surface of your painting. Integrating texture can be one of the most creative and exciting aspects of painting, and a good choice of texture can transform a painting quite dramatically. There's a lot to learn, but none of it's difficult so follow along. The result is worth it.

Painter comes already loaded with ways of applying texture in the form of papers and brushes that interact with the paper grain, but it's also fun to step away from the program for a while. Search for your own textures, look for solid patterns with good contrast and interesting surfaces to photograph or scan into your computer. Any surface that is rusted or worn will work well, as will cracked mud, bricks or pools of water. A piece of linen, leather or crochet can provide a nice subtle texture, and a photo of aged wallpaper can add a wonderful vintage effect.

When taking photographs, use a high aperture for consistent focus and lighting to emphasize the texture as much as possible. It will be easier to select the right texture for your painting if you have a good sense of the feeling that is to be conveyed.

COREL
painter
FEATURE
FOCUS

START IMAGE
Even if you are starting with a plain photo, it's easy to incorporate textures and add depth to the image.

Papers
Floral texture
1028 R...
1009 Colu...

APPLY THE TEXTURE
Once you have a texture file, turn it into a paper and use Apply Surface Texture to add it to the image. You can also use the composite methods, but if it's used as a paper you can experiment with the grain.

Apply Surface Texture

Using Paper: [v]
Softness: 0.0
[] Inverted

Appearance of Depth:
Amount: 117%
Picture: 100%
Shine: 53%
Reflection: 0%

Light Controls:
Brightness: 1.20
Contrast: 4.00
Exposure: 1.41

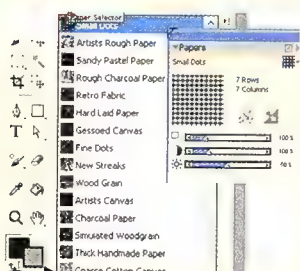
Light Color: []
Light Direction: []

Display: 0.20
[x] Show Light Icons

Cancel OK

Using Painter's papers

Add texture from default papers

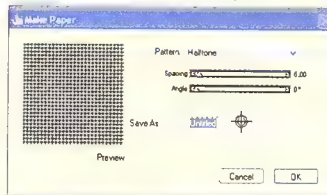


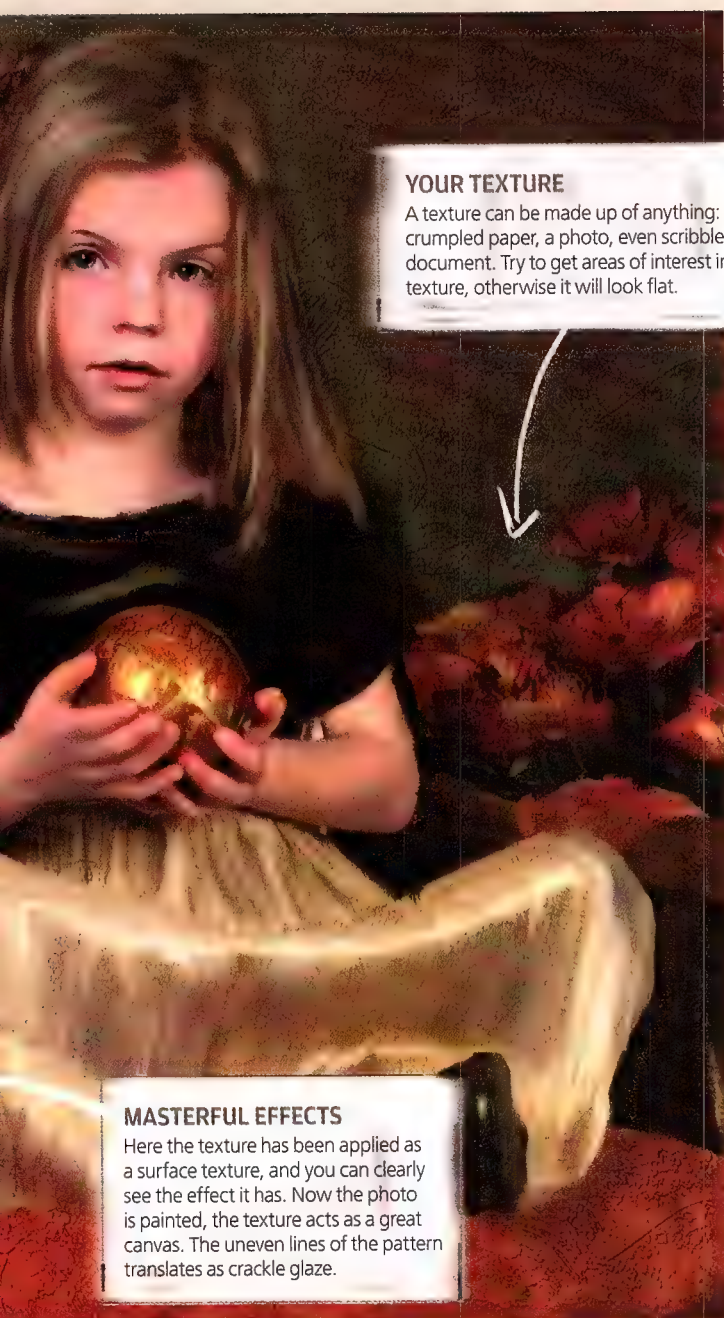
One reason Corel Painter is popular with artists is the large assortment of ready-made papers. Click on the Paper Selector in the Toolbox to see the 23 default papers available. Now click the arrow and launch the Paper palette to modify each paper. The top slider controls the scale of the paper grain – a larger scale will create a more coarse texture. The middle slider controls the contrast of the paper – a higher contrast will give you more of a pronounced texture. The Brightness slider controls the depth of the paper grain – the smaller the grain, the less texture is visible. The Invert button makes colour fill the valleys of the texture, rather than the peaks.

Make your own paper

Use Painter's patterns

If you want to branch out from the default papers in Painter, you can create some of your own from the patterns available. Click the Paper Selector in the Toolbox, then click the fly-out arrow and choose Make Paper. You'll get a pop-up menu of various patterns to use for your paper. Choose your favourite and experiment with the Spacing and Angle sliders until you get a look that you like. Name your new paper and click Save. Your new paper will be available at the bottom of the Paper Selector, ready to apply to your painting.





YOUR TEXTURE

A texture can be made up of anything: crumpled paper, a photo, even scribbles on a document. Try to get areas of interest in the texture, otherwise it will look flat.

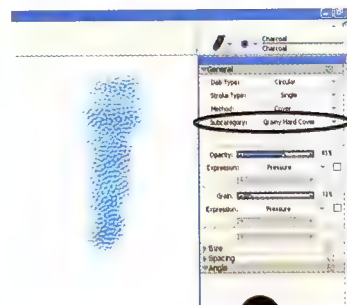
MASTERFUL EFFECTS

Here the texture has been applied as a surface texture, and you can clearly see the effect it has. Now the photo is painted, the texture acts as a great canvas. The uneven lines of the pattern translates as crackle glaze.

Bring in the texture

Texture will help bring your painting to life

Applying a surface texture to your painting using paper is a great way to add dimension, but there are other ways to introduce texture to your creation. Here we'll mention just three of them: grainy brushes, Image Luminance and the Original Luminance of a clone source.

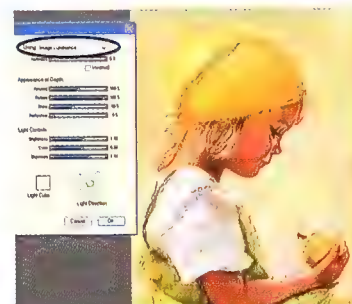


01 Add texture using grainy brushes

You can paint texture onto your creation by hand using any of the brushes that interact with paper grain (look for the word 'grainy' in the Brush Control palette). Whenever you change your paper, new brushstrokes will reveal new paper texture.

02 Pop your brushstrokes using Image Luminance

Applying surface texture using Image Luminance creates three-dimensional brushstrokes, making light areas of the painting recede. Vary the Shine slider to go from a matte finish to an acrylic paint look.



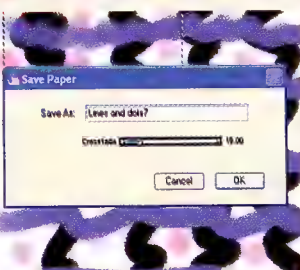
03 Clone it in using Original Luminance

Applying surface texture using Original Luminance will allow you to create texture using light and dark areas set as a clone source. Darkening an area on the clone source will create a raised area in your painting, while lighter areas will recede.



Capture some paper

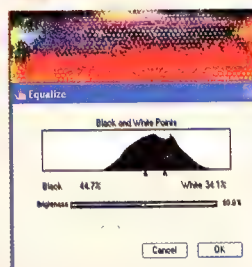
Using your own brushstrokes



Next, try painting your own paper textures. Open a new document and paint onto it as you wish. Remember that your paper will be used as a greyscale image, so contrast is important in the colour of your brushstrokes. Use the Rectangular Marquee tool to make a selection of your paper. Launch the Paper palette, and choose Capture Paper from the pop-up menu. The cross-fade slider affects the blur between the tiles of your captured paper texture. Name and save your new paper and it's ready for you at the bottom of the list of papers. Use this technique to capture paper from any photo or image that you open in Painter.

Scan in some texture

Whatever you can fit



For our last technique, place a photo, document, fabric or whatever you can manoeuvre onto a flat-bed scanner, and scan it at 300ppi in Greyscale mode. Open the scanned image in Painter and use Effects>Tonal Control>Equalize to increase the contrast by moving the black and white points closer together. Use the Rectangular Marquee to select a portion of your scan. Open the Paper palette and choose Capture Paper. Leave the cross-fade at the default for a smooth transition between your paper tiles. Name and save your paper. It's now available in the Paper Selector to use as a texture.



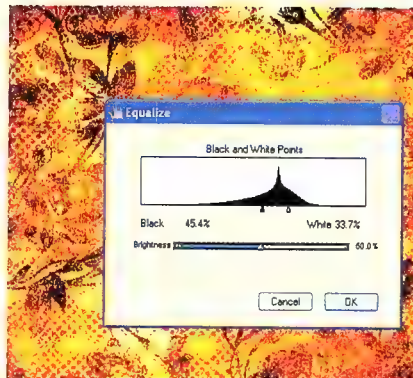
Texture lecture

Adding dimension to your painting with texture

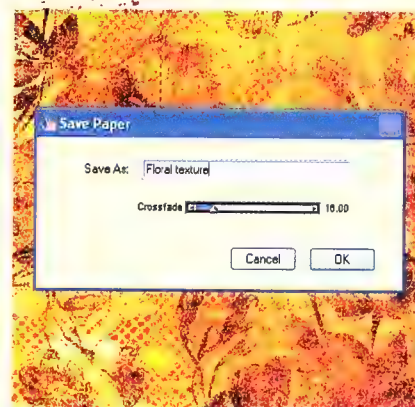
In this walkthrough, we'll take you through the whole process of applying a surface texture to a painting. You'll see how to scan in the texture, tweak it a bit, capture it as a paper, adjust the paper texture qualities and apply it to a painting.



01 Scan in the texture We'll start by capturing a paper texture to apply to our painting. First, scan in your texture at 300ppi and save it to your desktop. We're using a piece of scrapbook paper, but you could scan anything you'd like, or use paper already loaded in Painter.



02 Open and adjust your texture Now open the scanned image in Corel Painter. Since the texture effect comes from the paper's contrast, we'll go to Effect>Tonal Control>Equalize. Now move the sliders together to reduce the mid-tones and increase the contrast.

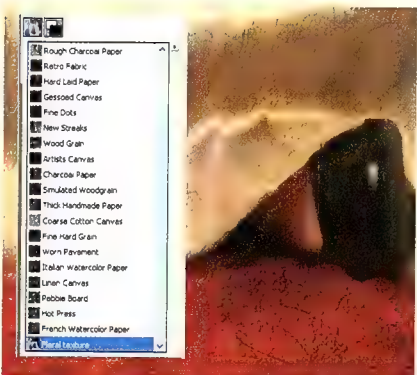


03 Capture your texture Use the Rectangular Marquee to select a portion of your image. Click the Paper Selector in the Toolbox. Now click on the fly-out arrow and choose Capture Paper. The default cross-fade amount will blend the tiles of your texture softly.

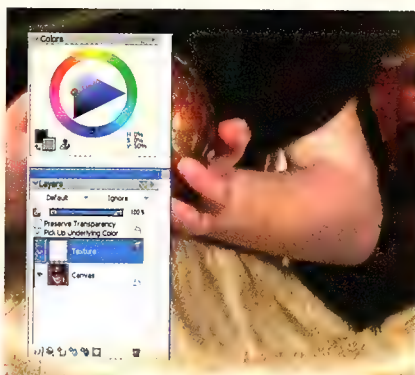


Go easy with the texture

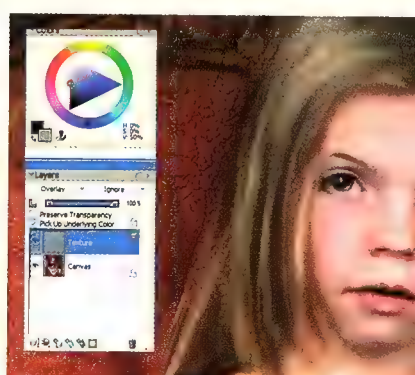
If you apply surface texture to a painting to be printed on canvas or fine-art paper, you'll get a double dose of texture that may not mesh well. Keep the final output in mind when you select your texture. Applying the texture on a separate layer will allow you to take it down a notch if you need to later.



04 Name and save Give your new paper texture a name and click OK. Your paper will now be active and ready to use. You can find it at the bottom of the list in the Paper Selector. Close the scanned image and open up the painting that you want to texture.



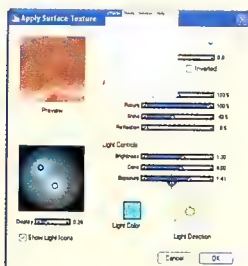
05 Prepare a layer for the texture Create a new layer above the painting canvas to use for your texture. Now move the small circle on the Color Wheel to the left of the triangle, all the way, and adjust it until the saturation is 0 and the value is 50 on the HSV indicator.



06 Fill the new layer Fill the texture layer with the 50 per cent grey you've selected (Effect>Fill With Current Color). Change the layer composite mode to Overlay, and you will see the grey disappear. Now we can put our texture in this layer and be able to modify it later.

Apply Surface Texture

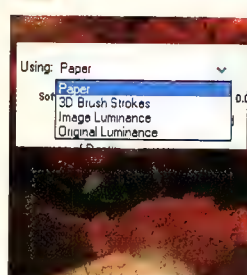
Select your texture



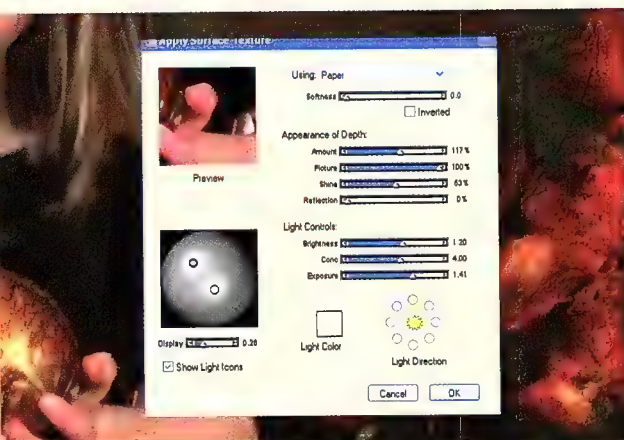
One of the most popular hang-outs of Painter artists is the Effects>Surface Control>Apply Surface Texture dialog box. Here you can apply texture to your painting by simulating a paper surface with lighting and shadows. Here too is where you apply those paper textures you've photographed, scanned or painted. It's generally wise to have the type of texture co-ordinate with the style of the painting, eg, Artists' Canvas texture for an oil painting or French Watercolor paper for a watercolour. But the fun is in experimenting. You can apply surface texture to a portion of your painting, or different textures to different sections.

Luminance

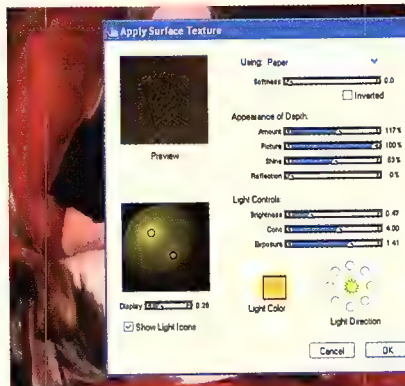
Choose your technique



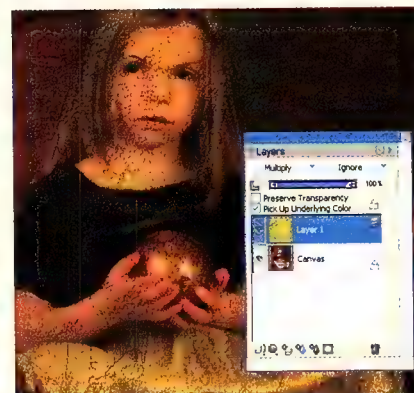
When you open the Apply Surface Texture box, you're given four choices. Using Paper applies the paper currently selected in the Paper Selector (found in the Toolbox) - this could be one of your own creations. Using 3D Brush Strokes applies texture based on the difference in luminance between your painting and whatever you've set as the clone source. Using Image Luminance creates a 3D effect by making light portions of your painting recede, giving an embossed effect. Using Original Luminance takes the texture from whatever you've selected as a clone source. The preview box will be updated as you make changes, so you can get an idea of the look the texture choice will add to your painting.



07 Open the Apply Surface Texture dialog Go to Effects>Surface Control>Apply Surface Texture. You should see your new texture in the preview window. Leave the Picture and Reflection sliders at their default amounts, but adjust the Amount and Shine sliders until you have the effect you like.



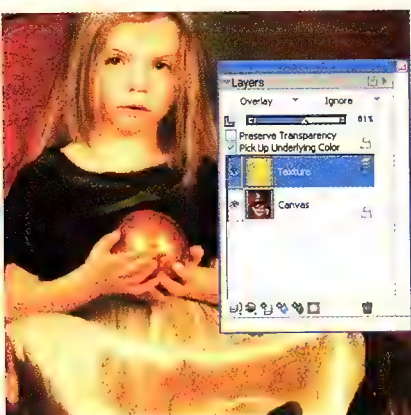
08 Adjust lighting and apply Experiment with different lighting arrangements – add a light or try the different sliders to see the different effects. We'll change the colour of the light to gold to warm the painting up a bit. Make sure the texture layer is active in the Layers palette and click OK.



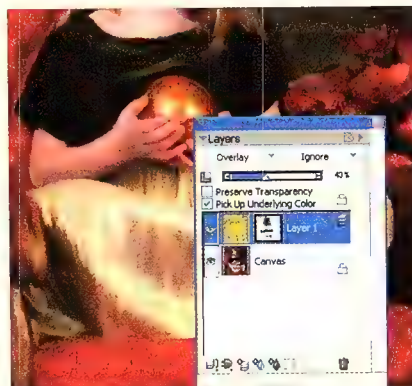
09 Scroll through the layer composite methods Now that you have the texture on a separate layer above your painting, you can scroll through the different layer composite methods to see how they affect the look of the texture. Try Hard Light to intensify the texture, or Screen to lighten it.

Finishing touches

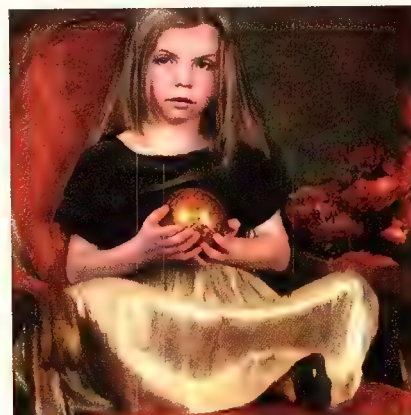
Tweak the painting and do a test print for clarity



10 Adjust the opacity Since the texture is on a separate layer, you can also adjust the texture layer's opacity. You could even make another grey layer, fill it with a different texture, and experiment with combining the texture layers at different opacities. The sky's the limit!



11 Mask out unwanted texture If you have texture in areas where you don't want it, apply a Layer Mask to the texture layer. Paint with black inside the Layer Mask to reveal the untextured canvas layer. To bring back the texture, change your brush colour to white and you can paint the texture back in.



12 Ready to print A test print will give you an idea of how your textured painting will look in its final form. You can always go back to the texture layer and change the opacity or the layer's composite method to get the final look you want.

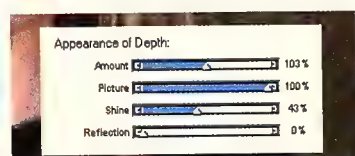


When you want more

Once you start collecting paper textures, it's hard to stop. Luckily, we have sources. First, check out the Extras folder on the Corel Painter CD, where you'll find some wild and crazy textures with names like 'Spider on Caffeine' and 'Cauliflower Light'. You can also check out www.mayang.com/textures and, of course, the CD in the back of this magazine!

Sliders

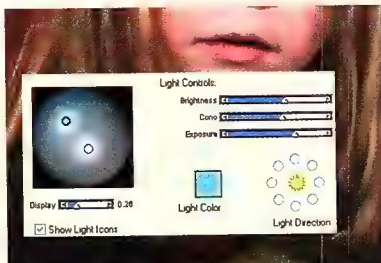
Pick your softness and depth



Next you're presented with a series of sliders that affect the appearance of the texture. The Softness slider controls the sharpness of the texture (keep it at 0 to retain the details). The Amount slider will need to be higher for larger files. Use the Edit>Fade command if the texture is too strong. The Picture slider controls how much the original image shows through the texture (it's usually best left at 100 per cent). The Shine slider affects the highlights; you can create a look from matte to high gloss. The Reflection slider is used for special reflection effects – otherwise keep it on the default setting.

Let there be light

Light it up



Much of the final look of your texture comes from the lighting. You can add interesting highlights and reflections by bouncing lights off of each other. Experiment adding more lights by clicking on the sphere, or delete lights by clicking on them. The three sliders let you adjust the intensity of the light (Brightness), the spread of the light (Concentration) and the ambient light in the painting (Exposure). You can also get some wonderful effects by changing the colour of the light. Experiment, for example, with adding a lighting colour that complements the main colour of your painting.



Working in monochrome

Magazine reader, Edith Krueger-Nye, reveals how she applies the fine art style of monochrome to her paintings

Tutorial info

 **Artist**
Edith Krueger-Nye

 **Time needed**
Two hours

 **Skill level**
Intermediate

From my days of being a photographer, I have captured many black-and-white images as they are often in demand. There is something about monochrome photos that carries a sense of seriousness – almost like an instant art form.

I came across this photo of a horse that has always been one of my favourites. At university, we learned oil painting by starting off with one-colour paintings. The colour I was given happened to be Payne's grey, and I was off and running!

This painting is a build-up of very thin oil paint. You can perfect the painting according to how realistic you want to paint. Very thin paint allows you to let details show through or remove them, any way you want. I have left the eye portion of this painting real, as I have found

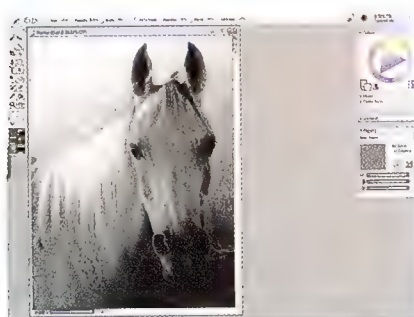
that I prefer it that way, but it's up to you which areas, if any, you want to remain intact.

To make my monochrome painting look more like a painting and less like a photograph, I added a border of about 30 pixels. This gives me more area to paint and allows the overlapping strokes to show just like an oil painting, which gets paint all over the edges.

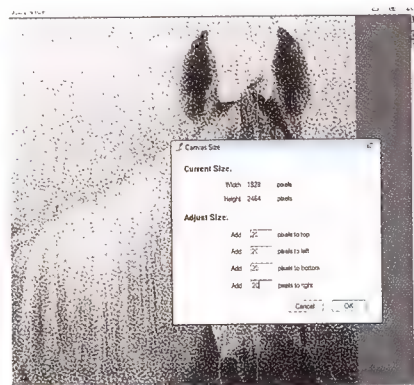
Only your judgment applies in this method. I used a graphic tablet from Wacom; without it this would not work, or be much too erratic for this smooth painting. Plan your painting out first; do not just paint away. I'm just running through the technique I use here, but if it inspires you to try your own horse painting, there are lots of great photos to download for free from MorgueFile (www.morguefile.com). We particularly like 171000 or 98356.

Start at a trot

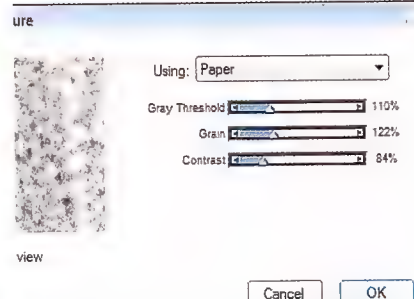
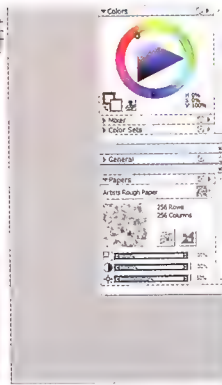
Set up your painting with a border and some texture



01 Original scanned image My original image was a photograph of 8 x 10 dimensions, I like to use the Show Rulers menu (Canvas>Rulers>Show Rulers). This allows me to find out what size I have to work with. Next, it's time to add a white border. This will allow me to extend my painted brushstrokes out of the frame and give a more interesting effect.



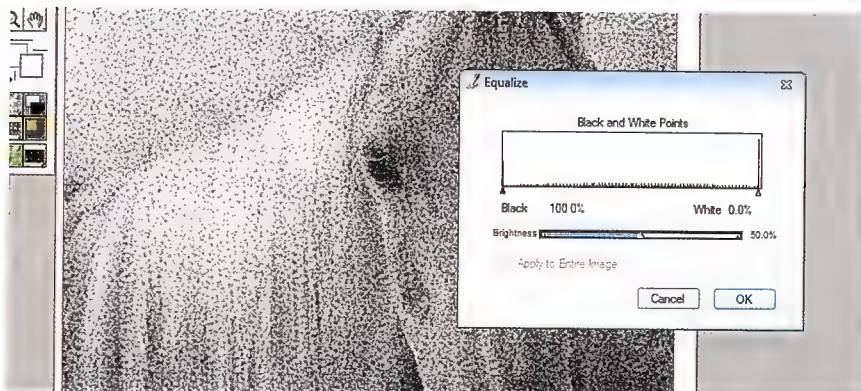
02 The border Start off by following Canvas>Set Paper Color>Eye Dropper and with this selected, click the whitest part of your image. Notice that the main colour box is now white and the additional colour box is white as well. Via Canvas>Canvas Size>Adjust Size, now add 20 pixels per box and then click OK.



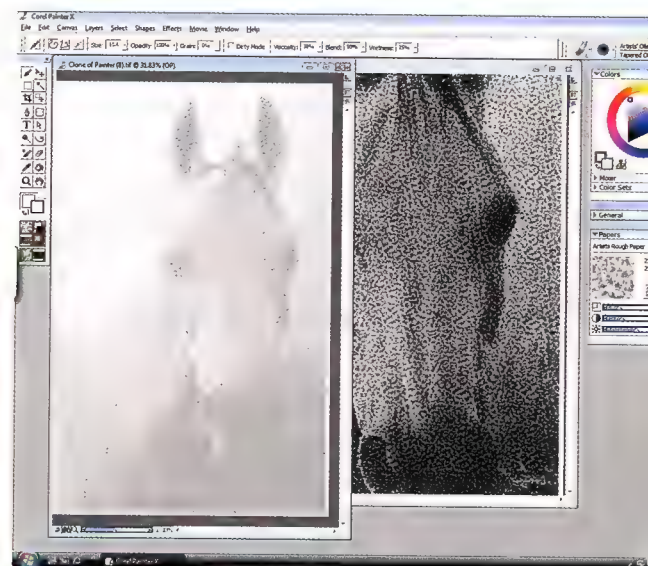
03 A touch of texture Continue now via Effects>Surface>Control. Here you can add texture to your original image to remove it from its photographic origins, as it adds dimension to your original. You can use the numbers shown above but it would be better if you judge your own image's needs for yourself.

Gain pace with a canter

Clone. Paper. Brushes. Done



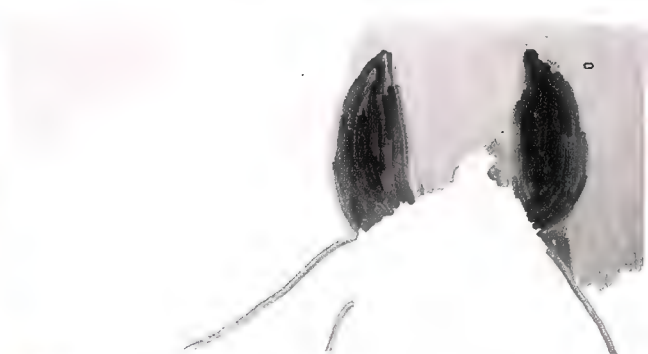
04 Add effects If you follow Effects>Tonal Control>Equalize, you'll see that there are two sliders, one on each end. They allow you to control your image's darks and lights. Additionally, there is a Brightness slider. Use both of these and try them out; they will allow you to make your image exactly the way you want it to look. I was taught in school that a black-and-white image had to have bold blacks and brilliant whites; here is the slider that will allow you to achieve this.



05 Start the clone You are now ready to clone your image, and doing so by File>Quick Clone should do it. Check that your Brush button is active and the Clone Color stamp is selected in on the Color Wheel.

06 Your paper

Minimise your original now, as it is only needed from here on in to check that your strokes are in the correct place. On the clone picture, push the Toggle Tracing Paper button. We used 60 per cent, as we did not want a clear picture of our original. We also chose Artist Rough paper, though you can use very smooth paper as well as that will add to the smooth look of your painting's surface.



07 Select brushes Begin with the Artists' Oils>Wet Oil Blender in two different areas of the background. Your goal should be to check the brushes. Is it the right brush, right size, right opacity, grain, viscosity, blend and wetness? Change them to your needs; one of my favourite things to do is to paint in Dirty Mode. It lets the paint stay on the brush and mix with all the other colours. When happy, delete to start properly.



Cloning from monochrome

When you clone from a black-and-white image, you need to make sure you have a good amount of contrast. Simply desaturating the colours won't necessarily work - you risk ending up with a tonally flat image. Use the Correct Colors or Equalize command to boost highlights and shadows and get the perfect cloning base.



08 Checking Now the time has come to start properly. Bring the original photo back up and get a feel for the form. It is recommended to check several times during painting; after all, you want to stick with your original planned image.



09 Soften the strokes Here we used the Artists' Oils>Wet Oily Blender to soften the background that comes into contact with the horse, as we want the horse to come forward out of its background.



10 Adding some black Again using the Wet Oil Blender, at this stage you need to paint in some rich black, right under the head of the horse.



11 Roughly finished The background is roughly finished now. Notice the strokes are bold and lively; each one is expressive and stands alone, yet mixes nicely with its neighbouring stroke.



12 Painting the face Fill in the head section; please be careful about observing in which direction the hair grows. The horse's skull shows through, and your strokes need to acknowledge that. Every stroke counts now, so maybe just change the size of the brush or the pressure used to lay them down.



13 Check the strokes Zoom in on occasion to be aware of your progress. On the face you have many planes of hair growing in all directions. Revert back to the Cloners>Wet Oil Cloner Brush to check the directions of the hair in the face. Be aware of the skull under the facial hair as it needs to be part of the painting.

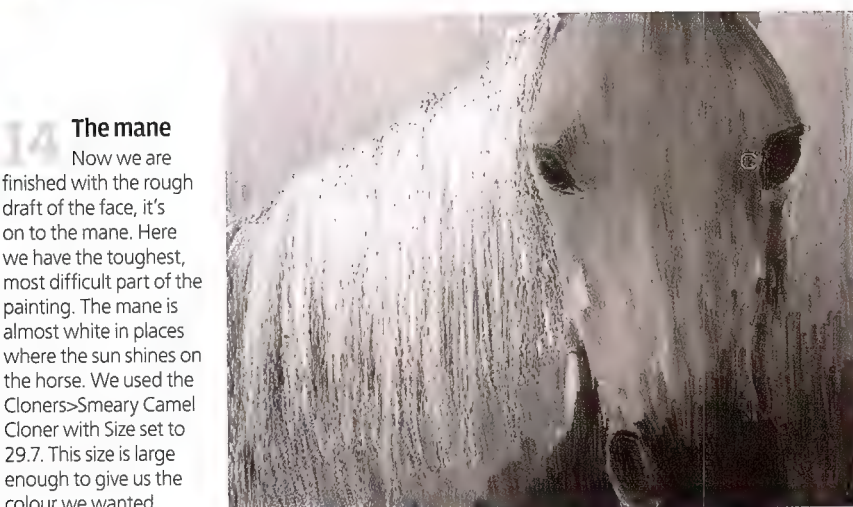


Follow the form

Even though you are cloning a photo, you still need to follow the shape and form of your source image. A lot of Cloner brushes will obliterate detail if the brushstroke is random and messy. Be sensitive to the basic shape and you'll get a better result. If you want a messier look, feel free to go for a more random approach, but then use more defined strokes on top to get the form back.

Gallop towards the finishing line

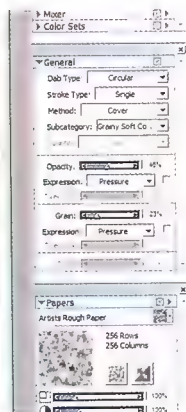
Focus on the mane area



14 The mane Now we are finished with the rough draft of the face, it's on to the mane. Here we have the toughest, most difficult part of the painting. The mane is almost white in places where the sun shines on the horse. We used the Cloners>Smeary Camel Cloner with Size set to 29.7. This size is large enough to give us the colour we wanted.



15 Soft blending At this point, go back to the Artists' Oils>Wet Oily Blender with a size of 25.3 to blend the mane hair. Notice the bold, large brushstrokes.



Emphasise the mane

As the mane needed emphasis, we used the Cloners>Wet Oil Cloner 10 set to 6.4 in Size to pull the mane down. This is done in Dirty Mode. Start your brush at the top of the mane and pull down without releasing your stylus, as deep as you want the mane to go. The length comes from pulling the paint down. The facial hair could use a little style, so use the same brushstroke that you used on the mane to pull the facial hair outward.



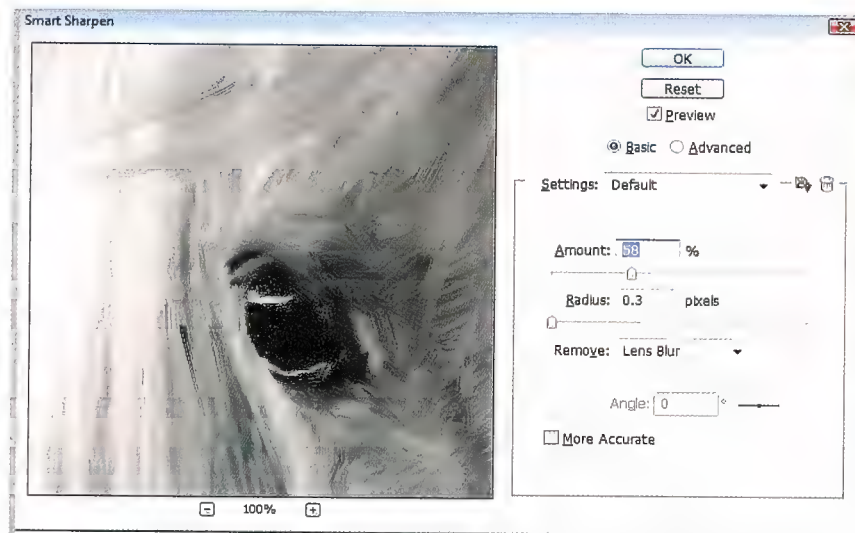
16 Blenders Now use the Blenders>Soft Blender Stump 20 to smooth out the strokes around the highlights of the mane. You need the strokes to be perfect as this is the lightest part of the painting, so that all eyes are drawn to the lightest part of a painting.

The final hurdle

Add areas of interest to finish the image off

18 The eyes

Now comes one of the hardest parts. The eyes need to be just right, as that is where the soul of this animal lives. We used the Cloners>Straight Cloner sized to 6.4 at 100 per cent – we wanted the eye to look real as if it was looking at us. The highlights in the eye need to be correctly placed, so sharpen the eyes to bring them out.



19 The border For the last part, we checked that our brushstrokes had a uniform style showing on the white edge. The overspilling strokes add style to this image, adding interest and show this off to be a painting.

Horsing about Groom your horse painting

Hold your horses; before you go galloping ahead with your painting, bear these tips in mind. They may be the difference between a snort and a whinny. You want to get the viewer's focus just right in a monochrome painting so that their eyes are drawn to the right places in the image, and the shadows and highlights placed correctly will achieve this effect.

THE RIGHT SURROUNDINGS

Above the horse's mane is the light grey background, which projects the horse out of the paper and makes it the important part of the paper. We used very small strokes and mixed them subtly to call no attention to themselves. The horse is where the viewer is directed to look

FOCAL POINT

Here you need to practise first, as the mane can make or break your painting. The hair needs to look like long flowing horsehair. Start at the top of the mane and do not release the cursor until you have arrived at the point where you want the hair to stop



CREATE MOTION

As we almost finished the painting, it occurred to us to create some motion; the easiest place to do this is over the face, as if the horse just swung its head to look at us. Just follow the hair down to the end

DEMAND ATTENTION

The eyes in this face need to look at your viewer. The easiest way for me to do that is to clone them straight from the original image. Make sure you add some white highlights. That way, there is life in your image

SORTING THE SHADOWS

The blackest part of the painting should be here, diagonally from the whitest part. Make sure the brushstrokes do not call attention to themselves as their job is to disappear



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BRUSH CONTROLS

Size

This time we will explore the Brush Controls tab that determines brushstroke widths

Once we've taken those first eager steps and discovered the Corel Painter brushes, we may be too excited and involved

with our painting and sharing our results with our artist friends to devote the time to checking out each and every brush control available. But have you taken some time to explore the unique qualities and possibilities residing under the Size tab of the Brush Controls Palette? Once you have, you will gain a whole new appreciation and actually consider this tab a wide drawer in your workstation, containing all your favourite Painter brushes but in a nearly infinite array of sizes and shapes. How cool is that?

In these pages, we will begin examining the sliders and menus that make up the Size section of the Brush Controls palette and then go on to compare the set of brush profiles with traditional brush shapes and properties. Maybe you've never considered them from that perspective, but the creators of Corel Painter have done an excellent job of relating the digital brushes we use to their traditional counterparts. This is evident in the range of sizes and shapes, and also in how these size variables respond to changes in applied pressure and direction of a stroke or the speed with which we paint them.

So take a short break from your creating, open Painter, click on the Size tab in your Brush Controls palette, select a new canvas, and follow along with us.

Brush sizing on the fly

One of our favourite Painter keyboard short cuts is the one that allows us to increase or decrease our brush size without entering a number in the Property bar or the Brush Controls Size palette, simply by pressing the square brackets [or], left to decrease and right to increase. Another short cut to use when you choose the Magnifier tool to zoom into the canvas is holding down the Alt key, which lets you zoom back out.

TEXTURES

A very cool textural tool is the Impasto Graphic Paintbrush, and it is well-suited to utilising the controls in this segment. Trying out the available Brush Tip profiles, varying the Size and Min Size and several of the Expression options, paint textures onto an empty layer

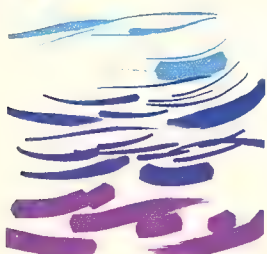


RANDOM EXPRESSION

Because the best art evolves from the painting process, you should enjoy using the Random Expression options, which allow for serendipity to enter your paintings. The splotchy lower edge of this painting was a result of this setting, producing a rich, textured look

Size matters

Increasing Min Size through four colour changes



Look at the brushstrokes we've made, increasing only the Minimum Size from one per cent to 100 per cent of the brush size, top to bottom. A small Min Size yields either a slender stroke or a broad one, while a large Min Size gives us only a broad stroke. The descriptive names of the Expression options, Velocity, Direction, Pressure, Wheel (relating to the Intuos Airbrush Stylus), Tilt (relates to the angle of your stylus), Bearing (adjusts the brush feature to the direction in which the stylus is pointing), Rotation, Source (the luminance of the clone source) and Random (adjusts the brush on a random basis), make it easy to browse among them.

Size Step and Feature Size

Controlling transitions, responsiveness and density



Now we're getting somewhere, as we consider the Size Step and Feature Size. Size Step applies only to dab-based brushes and its slider controls the transition between narrow and wide portions of the stroke. Move the slider to the right for a more abrupt transition and to the left for a smoother transition. The term Feature Size may cause you to scratch your head until you realise that it refers to the density of the bristles in a Continuous Stroke brush. When your variant is dragging down, you can increase its responsiveness by adjusting the Feature Size slider to the right or increase the bristle density for a fuller stroke by adjusting the slider to the left.

MORE TEXTURE

Some believable scratches and scuff marks (very much like grungy, peeling plaster) can be had using the Impasto Depth Rake brush at an increasingly larger brush size and by playing with the Min Size slider. This brush also works beautifully on an empty layer, so it's even more tweakable

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SALTY EFFECTS

Even salt-effect brush variants can be modified using the various Brush Tip profiles, along with the Size and Min Size sliders and Expression options. We set the Tinting Salty brush to a very low opacity and played with Random Expression, which gave a fantastic splotchy look

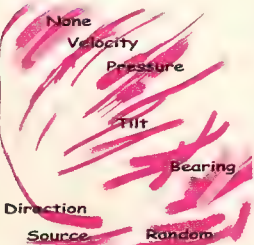
TRANSPARENT STROKES

A fun brush for applying transparent brushstrokes is the Liquid Ink Graphic Camel brush. Working in several layers, we gradually moved the ring on the Color Wheel toward black, trying out Size/Min Sizes, pushing the Feature slider to the left and choosing Random Expression. The Liquid Ink Graphic Bristle Resist added even more interest to the layers

Feature Size Expression

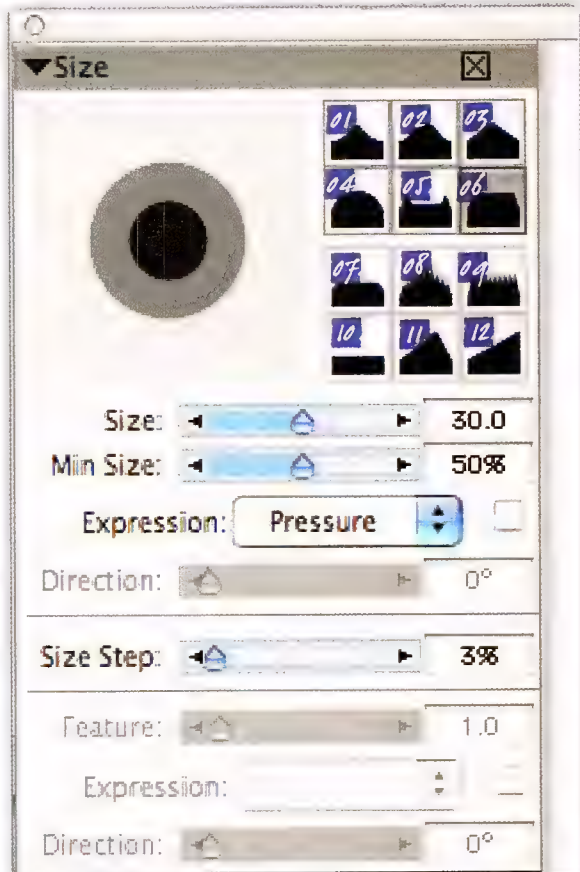
Gain greater control over speed and direction

And finally, here's another one of those Expression fly-out menus with its accompanying Direction slider, only these relate directly to the Feature slider that we just explored and lend even greater control, whether through the speed of your stroke, the direction or the tilt of your stylus, to those hairy bristles by determining how they will behave once we've set their density. The image is a scratch pad where we tried out a few of the possible Feature Size Expression settings on a Bristle Oil brush. You probably didn't realise there were so many exciting possibilities for brush variants under the Brush Controls' Size tab. Now it's your turn to explore the Size tab controls.



Brush Tip profiles

Decide which profile is most suitable for you



01: Pointed Profile

The Pointed Profile gives us maximum density at the centre of the brush tip, falling off rapidly toward the edge.

maximum density throughout, with rapid fall-off at the edges.

02: Medium Profile

The Medium Profile has a wider area of density at the centre, also falling off rapidly toward the edge.

07: Soft Round

This profile resembles Round brushes used for fills and washes with a colour-loaded brush.

08: Pointed Rake

The Pointed Rake comes with bristles longer in the centre and tapering in toward the edge.

03: Linear Profile

Providing maximum density at the centre, the Linear Profile falls off evenly toward the edge.

09: Flat Rake

The Flat Rake Profile gives us a range of bristle lengths with maximum density throughout.

04: Dull Profile

The Dull Profile gives maximum density at the centre and high-density weighting to the edge.

10: Flat

This profile is capable of making bold, sweeping strokes or slender lines in all media.

05: Watercolor Profile

The Watercolor Profile can give a hollow dab or a spray concentration, with its maximum density at the outer edges.

11: Chisel

The maximum density is off-centre, with uneven fall-off.

06: One-pixel edge

The one-pixel, anti-aliased edge of this profile provides us with

12: Wedge

This gives us maximum density at one edge with consistent fall-off to the opposite edge.



Working the Sutton way

Discover more about Jeremy Sutton's 'muck up' approach and strategies for creating colourful, Impressionistic paintings like *Summer Afternoon*

Tutorial info



Artist
Jeremy Sutton



Time needed
One to two hours



Skill level
Intermediate

The keywords to emphasise here are colourful and Impressionistic. *Summer Afternoon* is a painting based on a source photograph. We use the term source, rather than base photo, in order to convey that the photograph serves only as a catalyst for creative improvisation, rather than as a rigid framework upon which the paint is deposited. *Summer Afternoon* has a lot more depth, saturation and variety of colour than the source photograph, the impression of which it depicts. Fine detail, precise contours and complex visual data have been loosely interpreted, abstracted and simplified through thick, rough and varied marks.

You can see many examples in art history of Impressionistic interpretations, going back to Joseph Mallord William Turner's incredibly powerful seascapes, which influenced the early French Impressionist painters such as Claude Monet, Pierre Auguste Renoir, Alfred Sisley and Frédéric Bazille. The Impressionists generally painted outdoors, en plein air, from direct observation or from sketches made from that direct observation. They painted rapidly to capture the impression of the ever-changing light and atmosphere. They used portable oil tubes that allowed them the flexibility to paint outside their studios and had a whole range of new, vibrant colours at their disposal thanks to

Nineteenth Century advances in inorganic chemistry. We strongly recommend that you research and, where possible, carefully observe in person, paintings by the French Impressionists.

The essence of the approach described here is to start off with loose, colourful and relaxed brushwork (the 'muck up' stage) that expresses movement, energy, atmosphere and emotion. The lively muck up is then sculpted, refined and resolved until there is enough definition, form and structure to allow the observer to imagine what your intended subject matter is.

So with that advice in mind, follow the tutorial over the next couple of pages and emulate a Painter Master!

Getting the image ready

Prep your photo as an artist would a canvas

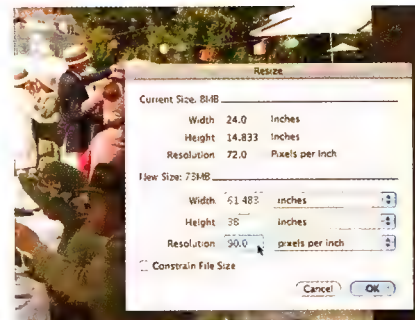


Find the "paint me!" photo

Choose a scene that already feels like a painting. Seek out vistas that are full of atmosphere, colour and life. This scene was the Gatsby Summer Afternoon at Dunsmuir Estate, Oakland, California. Take lots of photographs. Experiment with different angles, compositions and times of the day. Review all your photographs and look for the photo that calls out "paint me!"



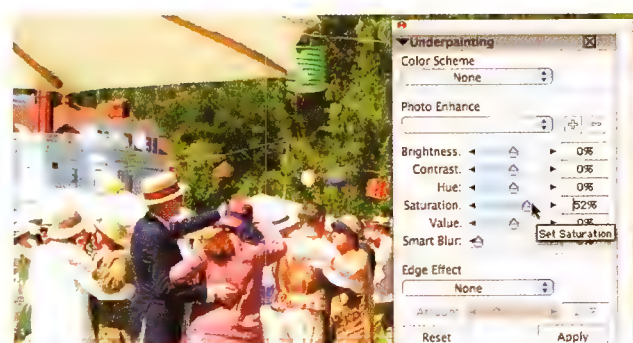
Compose your image The aspect ratio (height to width) of your camera's film or digital light-sensitive array determines the aspect ratio of your digitised photo and influences what compositions you are able to capture. First open your chosen photo in Corel Painter and then experiment with alternative crops. Also, try adding extra canvas to see if you can improve the composition.



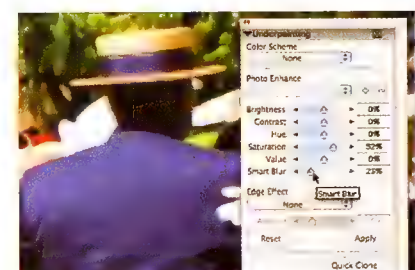
Size and resolution Start with setting a physical size. Uncheck Constrain File Size in the Resize window in Painter. Decide on the resolution that gives you enough pixels for detail and fine print quality, while not making the file so large that brushes slow down to an unacceptable level and are unable to be large enough relative to the canvas size.



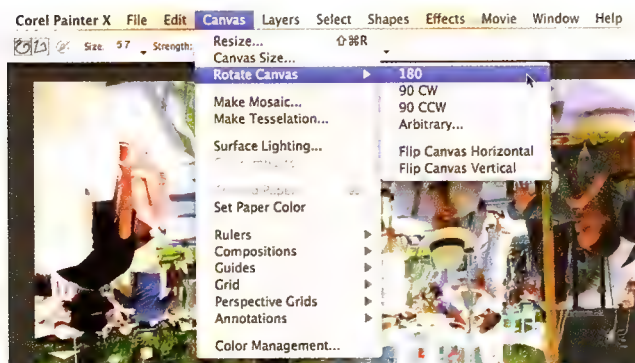
Equalize Choose the Cmd/Ctrl+E command and see how the automatic Equalize settings help boost the contrast in your source image. You will often find you don't need to make any adjustments to the black, grey or white points. The goal here is to generate a source image with a good range of tonal contrasts.



Saturate Choose Window>Show Underpainting and drag the Saturation slider to the right. Slightly oversaturating and warming a source image works well for paintings, even though it is more saturated than you would want a printed photograph to be. Click the Apply button in the Underpainting palette when you are satisfied with the Saturation setting. If you haven't got Painter X, see the box out below for alternate methods.



Smart Blur In the same Underpainting palette as the Saturation slider, drag the Smart Blur slider slightly to the right. 20 to 30 per cent is usually sufficient. The objective is to eliminate obvious photo grain while not losing too much detail in the source photograph. Doing this avoids accidentally introducing photo grain into your painting. Click the Apply button when you are satisfied.



Turn upside down Select Canvas>Rotate Canvas>180. This turns your enhanced source photograph upside down. The purpose of this is to disconnect your brain from its automatic associations of what it thinks should be in your image. The upside-down orientation has the effect of making the composition read more as an abstract than a literal representation of familiar subjects.



The desaturation test

Choose Shift+Cmd+A (Mac) or Shift+Ctrl+A (PC), which is the keyboard short cut for Effects>Tonal Control>Adjust Color. Take the Saturation slider all the way to the left. This completely desaturates the image and gives you a chance to examine how it works as a composition on tonal contrast alone. Just select Undo to return to full colour. Do this from time to time to evaluate what tonal contrasts you need to work on and emphasise (or de-emphasise). You could also do this same adjustment to the source image for comparison.



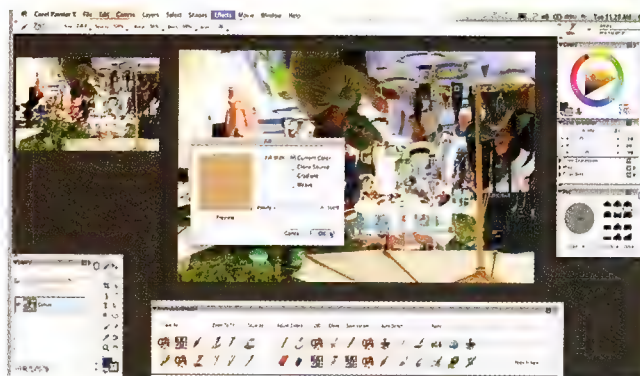
Turning art on its head

Coming up with a new perspective

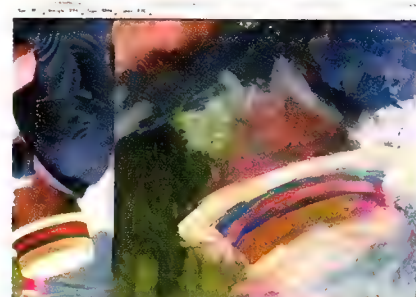
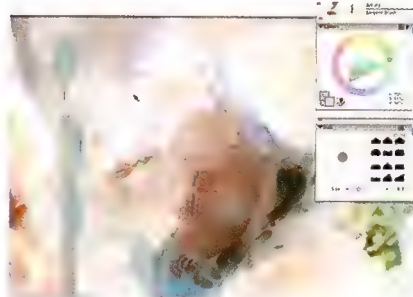


Small-big arrangement

Arrange your images in Painter so you have a small zoomed-out version of your source image in the upper-left of your screen and a large version of your current working image occupying the middle and right of your screen. Drag the image windows to fill the screen real estate for optimum visual simplicity. This 'small-big' arrangement of both your source and working images allows you to conveniently work on your working image, while maintaining a visual reference to your source image at all times. It is the virtual equivalent of taping a small photograph to the top-left of your canvas - useful!

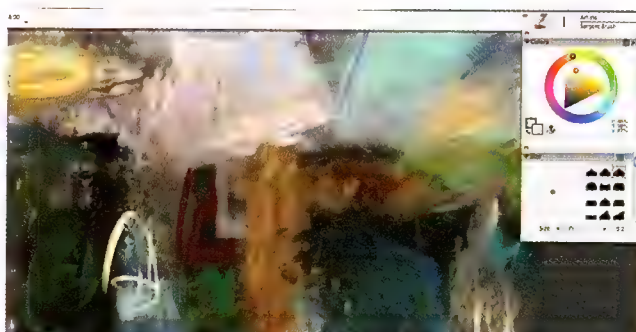


Work on a flat-colour canvas Choose File>Clone and then Cmd+F (Mac) or Ctrl+F (PC). Choose a mid-tone colour to fill the clone copy. You could select this colour from the source image using the Dropper tool. The goal is to create a flat-coloured canvas exactly the same size as your source image.

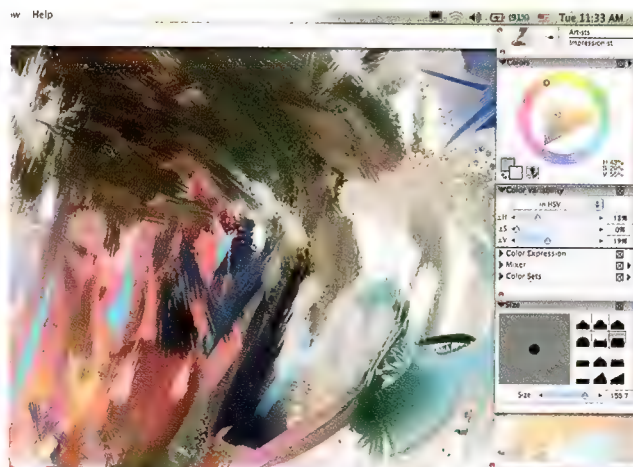


Project vs Notes

From when you first choose a source image to work from, regularly and frequently choose Save As and save your working files as they progress into a project folder (or Work in Progress folder in a project folder) using the Project-Version-Notes (P-V-N) naming convention. The components of each filename in this system comprises of a consistent compact project name, a sequential version number starting at 01 and a short abbreviated note including what you just did, brush used, effect applied, size and resolution, etc.



Add selective accent strokes Part of the process of adding variety of brushstrokes is the inclusion of linear accent strokes - the conclusion of the painting process. These accent strokes can set off the painting and add vibrancy. Although accenting in this way may be somewhat more reminiscent of Andy Warhol than Claude Monet, it was what we were drawn to do intuitively in *Summer Afternoon*.



Make big, bold, colourful brushstrokes Choose a brush that has an interesting, bold structure and is relatively fast in its response. In *Summer Afternoon*, the two main brushes used were the Artists>Sargent Brush and the Artists>Impressionist. Initially these were applied with large rapid brushstrokes using mostly clone colour, following the forms of the composition and quickly filling as much of the canvas as possible.

Vary your brushstroke direction, thickness and style

Make a specific effort to vary the qualities of the brushstrokes while using any given brush, as well as by changing brush variant. The more variety that can be used at this stage, the better. Apply every mark you make on the canvas with confidence, intention and purpose. Keep looking at the source photograph for reference as you paint.

Reduce brush size to develop detail and definition

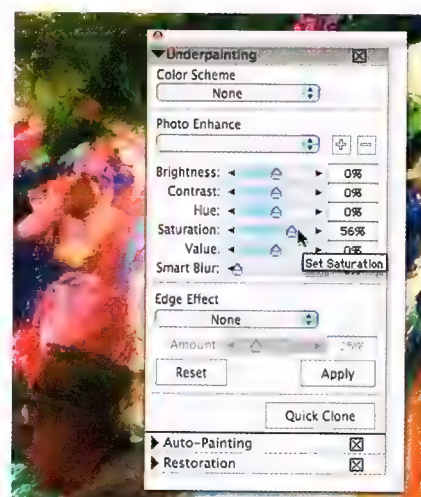
Refining the abstract into a representational painterly artwork takes perseverance and patience. It is a process of incremental refinements rather than a sudden transformation. Gradually reduce your brush size, use clone colour to establish proportions, then use non-clone colours to exaggerate and depict tonal relationships and forms.

Add more variety of non-clone colour

Get away from clone colour. Photographs do not capture the range of colour that exists in nature or that is possible to portray in paint. It is our job as artists to bridge that gap, especially if we wish to create an Impressionistic painting. Take risks with colour. Adding hue variability in the Color Variability palette is also a useful technique.

A final Equalize and Saturation

Rotate the painting 180 degrees so it is the right way up. Our brain is so good at compensating for tonal contrasts that it is difficult for the untrained eye to perceive the degree of tonal contrast in a painting, especially one we have been looking at intently. Try applying Equalize and adding a little Saturation. Decide whether the painting is better with or without these changes.



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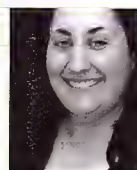
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How to paint ...

Rocks and stonework

Using rocks and stonework will add texture and atmosphere to your painting. Here we focus on how light, shadow and layered colours can successfully be used to affect the overall feel and authenticity of your painting

What works and what doesn't

You might not have thought of using rocks as a focal point, or even as an integral part of your paintings, but they can add texture, interest and weight to the composition and, as such,

deserve a bit of extra attention in describing them with your digital brushes. In this article we'll look at ways that we deem more effective, or less effective, when painting rocks.

Successful



EYE FOR DETAIL

Take a good look at this soft little landscape. It might be a watercolour, acrylic or even an oil painting. You'll notice immediately that in this painting we have a focal point, one that's absent in the unsuccessful image because we've painted the rocks as softly as we have the foliage. The eye always goes to detail.

SURROUNDING

To make rocks feel part of the landscape, make sure you have them interact with it. Here foliage mixes with the rocks.

HIDDEN COLOUR

Rocks are earth tones like browns and greys. Here we also added tiny splashes and strokes of yellow, orange, purple and blue. They don't leap out at you, but they draw your interest. The unsuccessful painting is so soft that the colour nuances are lost.

ENTER THE PAINTING

A painting needs a path, a point for the viewer to enter the painting and wander through it. Here that point is at the lower waterfall, and leads back into the forest. In the unsuccessful one we're drawn to the lighter branches with no place to go.

Unsuccessful



KEEP IT INTERESTING

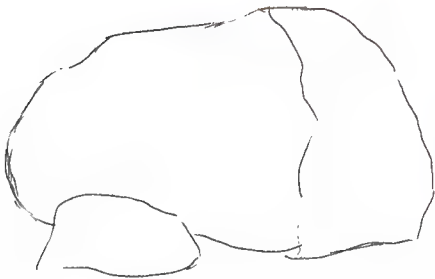
The forest has become the painting's focal point, and is not nearly as interesting as the gurgling stream among the rocks. Shadows and highlights help to distinguish shapes.

Light and shadow

We read the dimensions of objects by subconsciously interpreting how light, shadow or shade react upon them. Shadows define form, anchor objects down, can be a part of the composition and definitely emphasise the light. The interplay of light and shadow also describe the texture and detail within those larger shapes. In this main image, the shapes read as boulders; we can make them as textured as we'd like.



Step-by-step



01 Quick sketch Here's a simple, quick sketch of a rock shape. You can draw it right on the canvas or on an empty layer, so you'll be able to tweak the opacity as you begin to paint. We have lots of expressive drawing tools, including Pencils, Pens, Charcoal and Chalks.

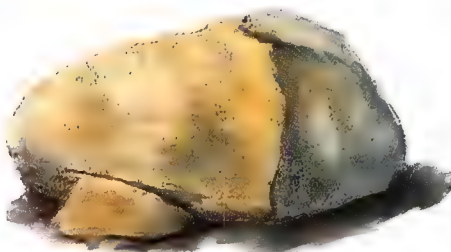


02 Create an underpainting We often begin underpaintings using a Soft Airbrush on empty layers. By changing colour hues as you go, you can build up a good background in which you can change the blending mode or opacity. Paint with a loose hand, using cooler or less saturated colours in areas that will be shaded.



03 Beginnings of detail Detail can be added in whatever medium you're using, and it's best to keep strokes low in opacity, within the colour palette you chose for the underpainting but playing with saturation and value. This is where we begin thinking about shapes and textures within the rock forms.

04 Add some texture This is where it begins to get interesting. Some of our favourite brushes for adding texture are the Leaky Pen, Sponges and Palette Knives. We can also make the edges between the colour transitions sharper by applying more opaque paint because typically, rocks do have some sharp edges.



05 Serious light and shadow Now we'll begin really thinking about how intense the light and shadow are in our painting, and create more shape with lines and opaque paint, still working in layers. The swatch shows the colours used in the large rock painting with the hues divided into three groups.





Size: 20.0

Opacity: 100%

Resat: 8%

Bleed: 100%

Feature: 2.7

Art study | How to paint rocks and stonework

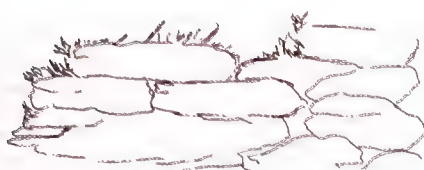
Art study

■ Stonework

We'll look at the steps to paint stonework, as you would see in a rock fence or wall. The process is similar to painting individual rocks, but we'll create a pattern and add grout between the stones. Stonework adds an atmosphere of permanence to a scene. The condition it's in can further contribute to the overall atmosphere.

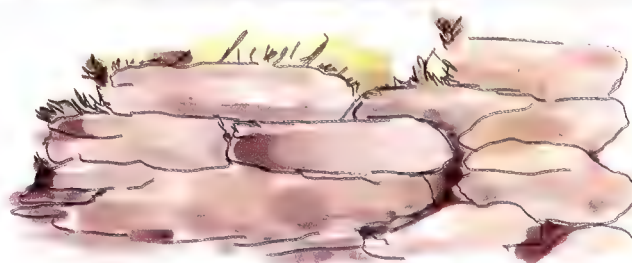


Step-by-step



01 Sketch out your pattern

Stonemasons choose stones whose irregular shapes will nestle into one another, and that's what we keep in mind as we sketch the pattern that will be our rock wall outline. As in the main painting, the stones echo their surroundings in size, shape and texture.



02 First colour wash

For this first wash, we used the Digital Watercolor Soft Round Blender brush and softened the edges with the Pure Water Brush, layering mottled, transparent earth tone colours randomly. Don't worry too much about where your shadows and highlights will appear, they'll already start to take shape.

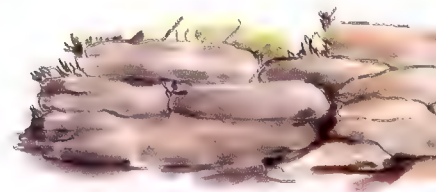
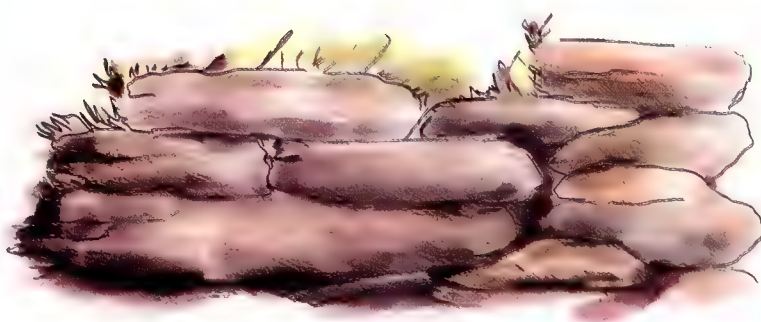


03 Adding colour layers

As we continue to add layers of colour, we begin to concentrate on creating shapes. We'll do this by painting darks near the bottoms of each rock and in the seams between them, with light colours in the centres. Keep in mind where our light source is.

04 Scribble in some textures

Playing with various Pen brushes we began scribbling in textures, particularly in the shadow areas, alternating these with blenders. This is where you can start to describe cracks and pebbly formations on the surfaces, as the textures build dimension and interest. Our wall is almost finished! They're not really exaggerated.



05 Finishing touches

Bring out all your favourite effects brushes now, ours include Salt and the Leaky Pen. We also stroked some green in the cracks as there may be grass just peeking out. Darken the shadows along the bottom to ground your stonework, and that just about does it.

Step-by-step



01 Begin with lots of paint To begin this stone mountain painting we slathered vivid colours of sky, rocks and foliage throughout the canvas with thick bristled, oily brushes, delineating the major shapes, but not yet worrying about detail. Most of the strokes won't stay till the end, but we painted as if they will.



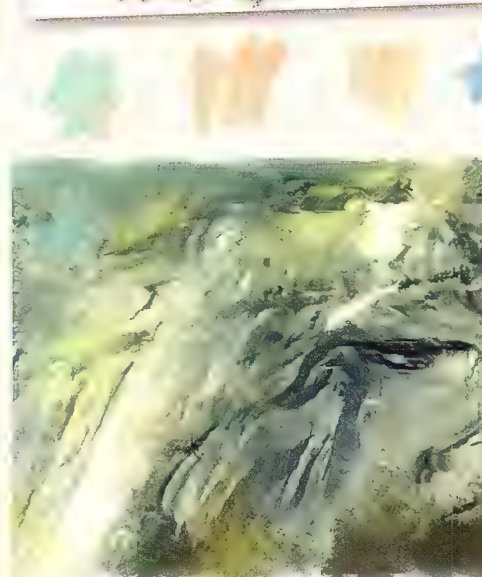
02 Finding the mountain Now it's time for the Palette Knives. These behave very much like traditional palette knives when held at an angle to the canvas. We began with the Smeary Palette Knife, dragging downward through the buttery oils, as well as making short horizontal flicks to indicate crags and crevices.



03 Defining detail Ah-ha! There was a mountain underneath all that paint! With a smaller Palette Knife, we begin etching the details of the stone façade. Now we can bring in shadow colours and highlight colours to give greater dimension to the wrinkles, and stop whenever it's as realistic as we want.

Rocky Mountain High

In painting the rocky face of a mountain at fairly close proximity, the features may remind us of stone wrinkles. What brushes would you use to describe those wrinkles? There are many possibilities, but none perform better than the Palette Knives with their unwieldy sharp edges that scrape through the paint and resist being tamed. Switch on Color and Depth, and vary the size of the brush for beautiful impasto effects.



04 Palette Knife close-up In this amount of detail, you can see how the Knife scrapes shapes into the paint in hard-edged strokes. As you go, think of the direction in which the rock formations would grow, usually horizontally or vertically rather than curved. Add as much detail as you want. Remember, this is your focal point.

05 Colour detail The splashes of colour show up better in this detail. Though much of the original layers of colour were scraped away, enough remains to give the painting continuity. There may be clusters of grasses or leaves growing in some of those rock seams, and there are hue changes as well.



Create a sports painting

Work with Pastels and the Airbrush to capture the action, anticipation and the roar of the crowd in a sport painting

Tutorial info

- Artist
Jim Scullion
- Time needed
Two hours
- Skill level
Intermediate
- On the CD
Start sketch and final image

For centuries, sport has been captured by artists and sculptors in all of its glory. They have striven to capture the atmosphere, the colour, the action, the elation, the joy and the bitter disappointment that sport can bring to its participants and followers. Sport offers a wide and varied range of subject matter to the artist that can combine portraiture, figurative work, movement, landscape and even still life.

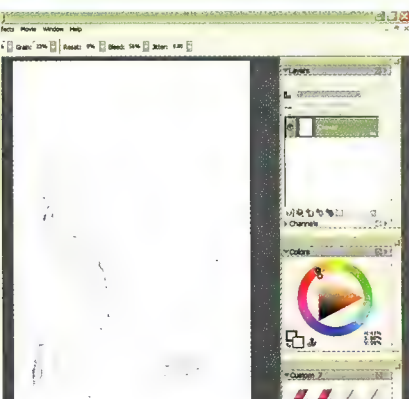
In this tutorial, we will create a painting that will convey the power and anticipation in one particular sport – baseball. We shall not be working from photographic references, but will use a sketch created in Painter as the basis for painting. You can also make this a bit of a fantasy work if you choose to; what one of us hasn't dreamed of hitting a home run for the Yankees

or scoring a goal in the World Cup or skating with either Torvill or Dean? Whatever your fantasy may be, this may inspire you to capture it in a painting.

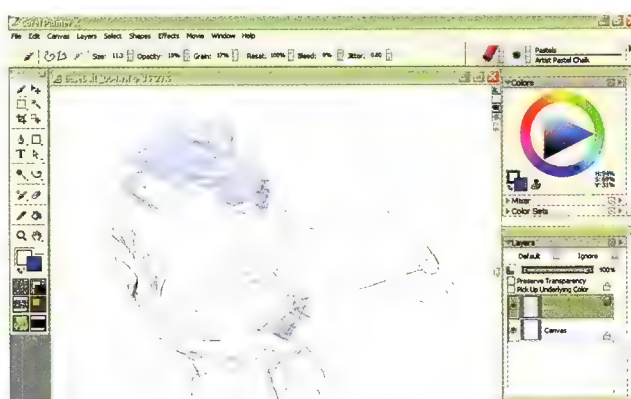
We will create a fairly realistic moment from a game frozen that split second before the bat hits the ball. We will use standard brushes from Painter and will use a method of adding colour lightly to the painting and blending it. This shall be repeated throughout the painting process to build up a realistic portrayal of the ball player. We'll try to dispel the myth that you need to add lots of detail to make it look realistic and we will add a simple background using the Airbrush, which will add depth and give the impression of a crowd on game day. So now it is time to boot up the computer, crank up Bruce Springsteen and sing "take me out to the ball game!"

Home plate

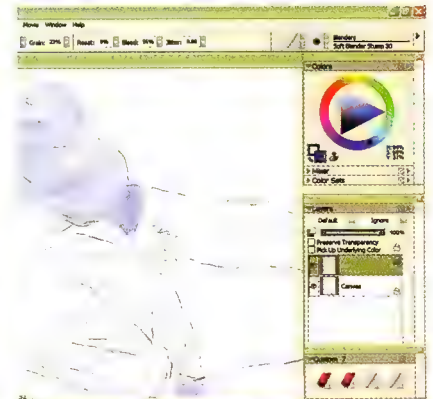
Step up to the pitching mound and let's begin



01 Sketch Load the Baseball JPEG from the disc. This sketch was drawn in Painter using the Thick n Thin Pencil, and will be used as the basis for our painting. Note that we will not paint on the sketch layer as it needs to remain intact for reference throughout. A Wacom tablet with a drawing surface larger than A4 was used in our painting process. Set up Brush Tracking in the Preferences section before you begin.



02 Getting started To create the baseball player, we will use only four brushes: the Artists' Pastel Chalk and Pastel Pencil 3 from the Pastel variants, and from the Blender brush selection, the Round Blender and the Just Add Water brushes. We dragged these into a custom palette for easy access. Add a new layer above the canvas layer and highlight it. We will paint our character on this layer, leaving the sketch intact on the layer below. Select the Artist' Pastel brush, Size 11.3, Opacity at ten per cent, Grain 17. Use this to add a light blue grounding to the helmet, shirt collar, cuffs and the socks. Paint strokes should be lightly applied and follow the contours of the surfaces.



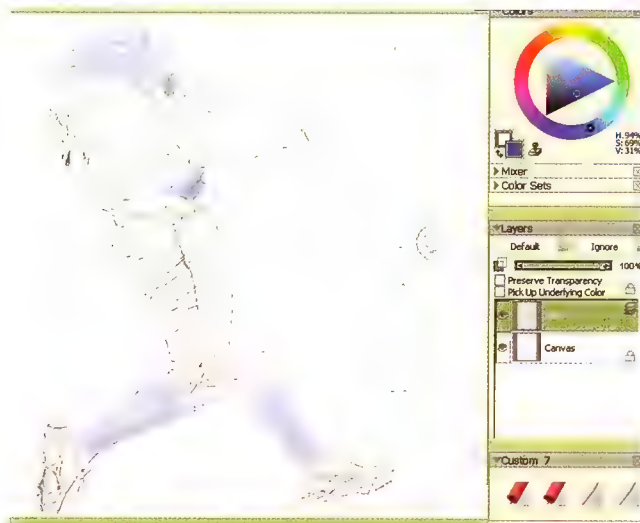
03 Blending Using the Soft Blender Stump (Size 30, Opacity 30 per cent), blend the pastel into the surface of the paper, being careful to follow the contours of the surfaces. Here we are laying a basic undercoating, which we will continue to gradually develop during the course of the painting. Save your file as a RIFF file at this stage.

First base

Flesh out the painting with more colour and tone

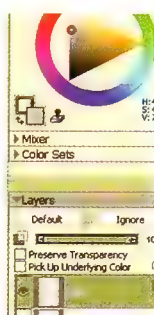
04 Step back

It is very beneficial to step back from the painting from time to time to view it in its entirety from a distance. Painter allows us to do this by zooming in to close detail and zooming out to view the whole image. Do this regularly in order to ensure that the painting is progressing as a whole. It is easy to get caught up in working on fine details, which can detract from the overall feel.



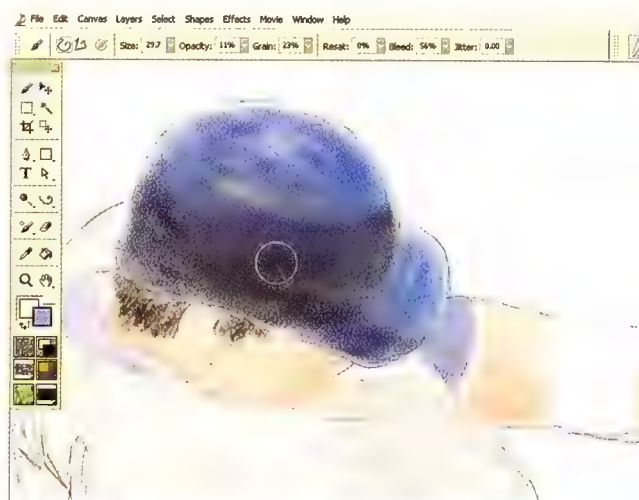
06 Clothing

In any figurative work where the figure is clothed, the clothing plays an integral part in setting the image context. In sport art, this is vitally important. The treatment of the uniform will help us to convey the movement and power of the ballplayer. In the initial stages we continue to lay a foundation of colour, a light grey, onto the clothing using the same process as the previous steps, laying pastel colour followed by blending.



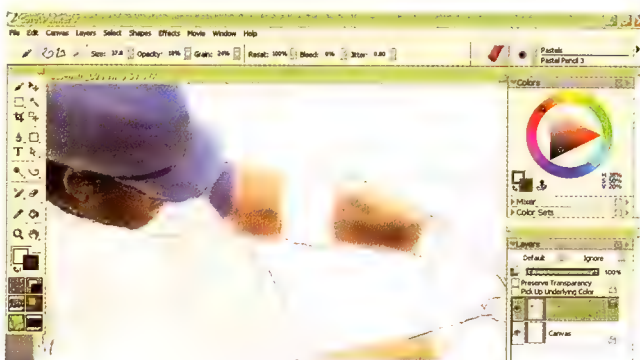
07 Adding dimension

The aim of this painting is to produce an almost three-dimensional figure on a two-dimensional surface. The gradual building up of colour and blending process helps us to create that illusion. Add colour to the helmet by progressing through three or four layers of added colour and subsequent blending. Add slightly darker shades of colour, and overlay lighter shades for highlights.



Saving as a RIFF file

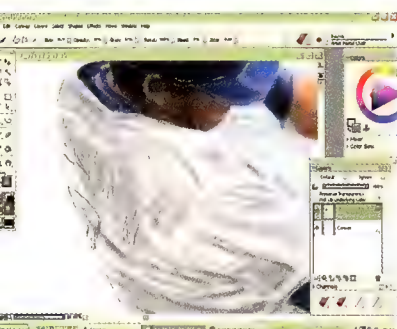
RIFF is Painter's native format. If using any features unique to Painter, saving as RIFF will preserve these features. This is important when using layers, preserving layers, watercolour layers, shapes or many other functions allow you to continue from the point of saving. However, RIFF layers can be very large, so ensure that you have lots of free hard disk space.



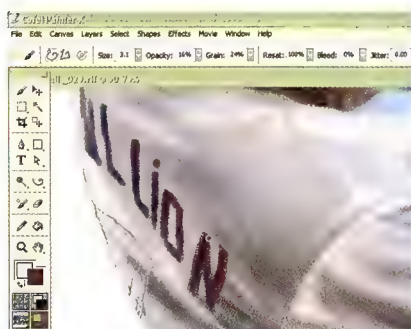
08 Shadow and tone Add darker tones to the flesh areas to define muscle tone and contours. Continue to work with a brush at ten per cent Opacity for gradual build-up and ease of blending. Detail in the face is fairly minimal; the outline of the ear, hair and the indications of the mouth and chin are added with the Pastel Pencil brush at Opacity of 35 per cent. Don't overwork these features as it would only detract from the final overall image.



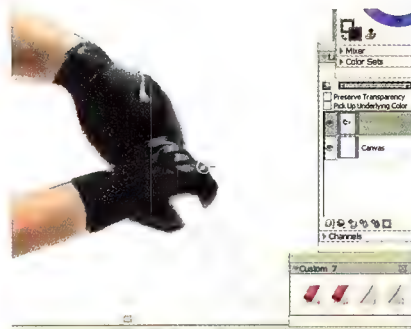
09 Use your loaf Highlights on the face and the helmet are detailed by using the Eraser at four per cent Opacity to gently remove colour. This gives a more realistic highlight than adding a white pastel. In traditional pastel work, artists roll a piece of bread until soft and doughy, and use this as an eraser to remove the pastel from the paper, as normal soft erasers damage the surface. Here we have used the Painter equivalent of a bit of bread.



10 Clothing development Back to the clothing. Use the same methods as before to continue adding colour followed by blending. The helmet aside, we are not working on a smooth surface. Attention needs to be paid to the shadows and highlights of the material; accuracy here will add to the dynamic posture.



11 Clothing detail Add some areas of light pastel and leave unblended to give a degree of texture. The impression of a sewn line across the shoulder and the dark pastel shades in the deeper material folds are added with the Pastel Pencil. Add your own name to the back of the uniform as it personalises the piece.



12 You don't need hands We added gloves because many professionals wear them, and also as it helps to simplify the painting process. We don't have to worry about painting accurate hands and detailed fingers. The gloves have been built up using the same pastel and blend method and don't need any real detail.

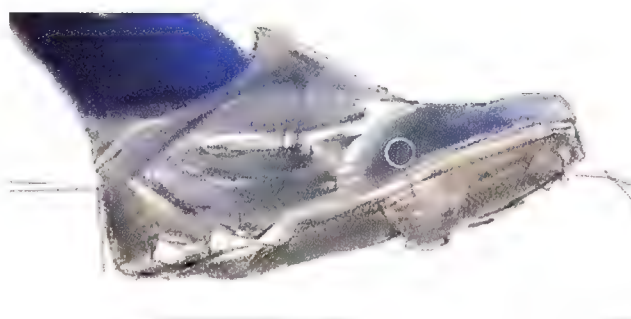
Iterative function

When working on a detailed painting, we find it useful to save frequently, gaining new versions of the file during the process. Saving the various stages of a painting allows you to not only continue from the last saved stage, but also to go back to earlier stages and change things if you so wish. The Iterative Save function is a time-saving function that quickly saves sequentially numbered versions of the painting. If you are working in the RIFF format, the saved files will also save your layers, etc.

Second base

Add to your ballplayer with a few final details

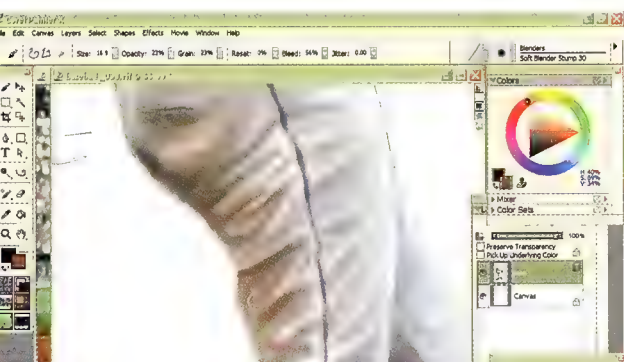
13 Leg detail After the success of the gloves, we decided to add a shinguard to the player's left leg. Using the Pastel Pencil, a very basic sketch is created. The white outline was painted by using the top of the Wacom stylus as an eraser.



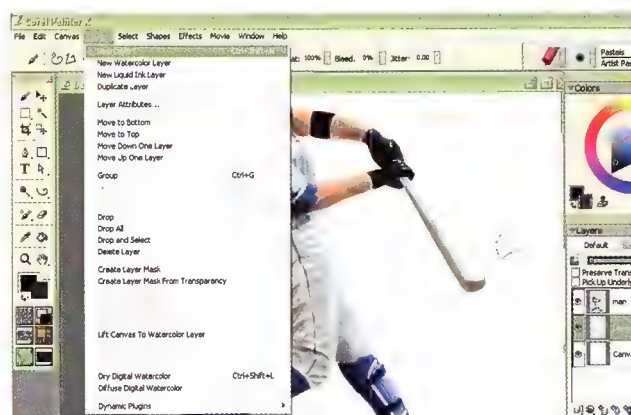
14 Footwear The shinguard is completed using the Artists' Pastel brush, with highlights added using the Pastel Pencil. The baseball boots are blue and black, and again have been created using the gradual pastel-and-blend method. Detail is added to the boots with the Pastel Pencil. When working on commissions relating to a sportsperson, the detail of footwear is often important as many are sponsored by sports manufacturers, and it is necessary for them to be portrayed wearing their sponsor's brands.

Get up and dance

While painting, artists often listen to music or audio books. If we concentrate too hard on a painting, we may clam up our creativity. By allowing our thinking part of the brain to listen to the audio book or music, we free our creative side to create without too much worrying about colour and composition and all the boring stuff that stifles expression. It is also important to get up and wander away from the screen from time to time. Too long in front of the screen starts to physically take its toll on you and affects your work. Grab a cup of tea or coffee and have a wander around the room. When you return after even just a few minutes, you return refreshed and with new energy. Also, if you are listening to upbeat music and are feeling good, this will reflect in your work.



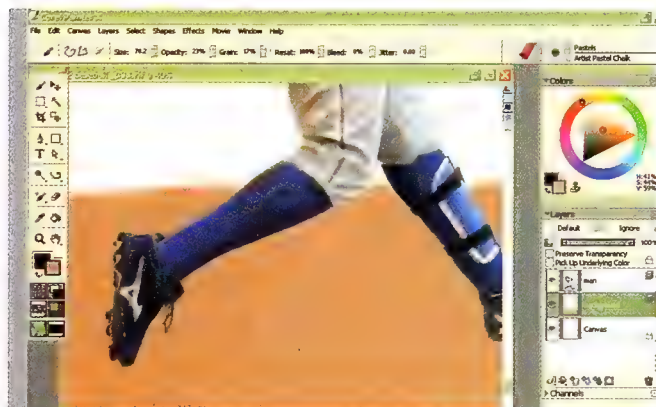
15 Additional detail Although we have omitted fine detail from the painting as it can detract from the overall image, it is sometimes useful to add subtle detail to complement the image. Using the Artists' Pastel, add a light reddish brown tint to the rear of the trousers and carefully blend into the folds. This gives the impression that the ballplayer has been involved earlier in the game and has slid in the red blaze while attempting to steal a base.



16 Background The main figure is virtually complete. We now add a new layer that sits between the canvas layer and the layer we have been painting on. Highlight this new layer and we shall now proceed to create the background.

Third base

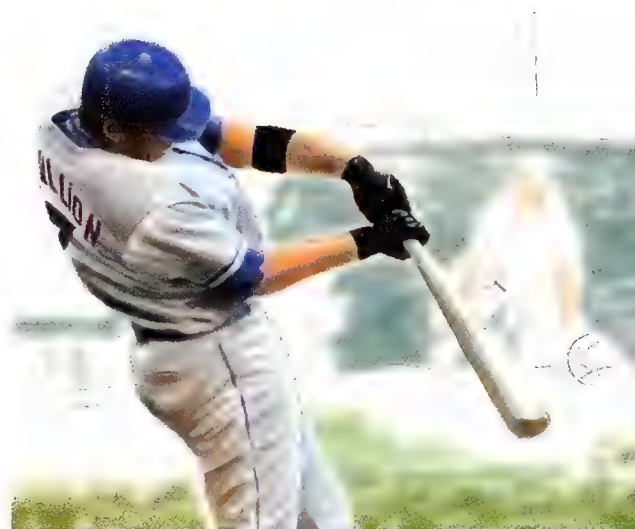
Add a bit of background and a crowd to cheer you on as you paint



17 Ground Using the Artists' Pastel (Size 78, Opacity 23 per cent), add a light reddish brown base to the lower part of the background layer. Gradually build this up to cover the area indicated in the painting. Do not blend this pastel work.

18 Background development

A light coating of green paste is added to the background layer, as well as an umpire. Highlight the canvas layer and using a light grey colour and the Pastel Pencil, sketch a very basic outline of a figure in the background. Return to the background layer and select the Soft Airbrush 40 (Size 66, Opacity at ten per cent). Now start to build up the background.

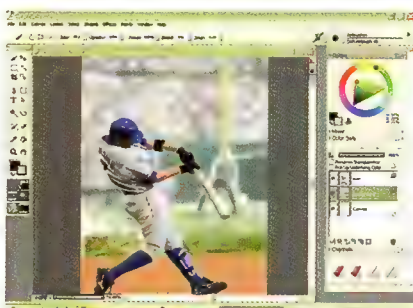


Use your painting

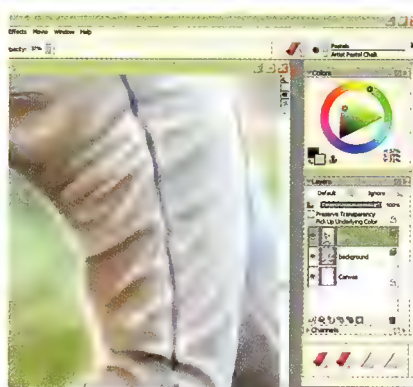
When you finish a painting and save it, don't forget about it. Post it on the magazine's website gallery and let other people enjoy it. Also revisit it from time to time. Take the painting in this tutorial, for example; when completed and saved, reopen it in Painter as a clone source. Use it in a new painting as the source to help you create something perhaps more free-flowing in watercolour. You may create a less-detailed painting but one more vibrant and impressionistic using the Bristle Oil brushes with your original painting as the cloning source. Painter is basically an art shop full of all sorts of materials, so you use your own work as the basis to experiment.



19 Airbrush detail Continue to use the Airbrush to add form and colour to the background figure and the wall. It is important that the background is very light in overall colour in comparison with the main figure. Just as we would lighten faraway mountains in a landscape to convey distance and depth, this is also relevant in sports painting. It helps to bring the subject to the fore and draws the viewer's attention to the intended point of focus.



21 Further background detail The crowd is gradually and softly built up. It is important not to get this too dark as it can detract from the main subject. As we have painted the background on a separate layer, if we do paint it too dark, then the transparency of the layer can be reduced to compensate. Finally, a light green grass is airbrushed into the background.

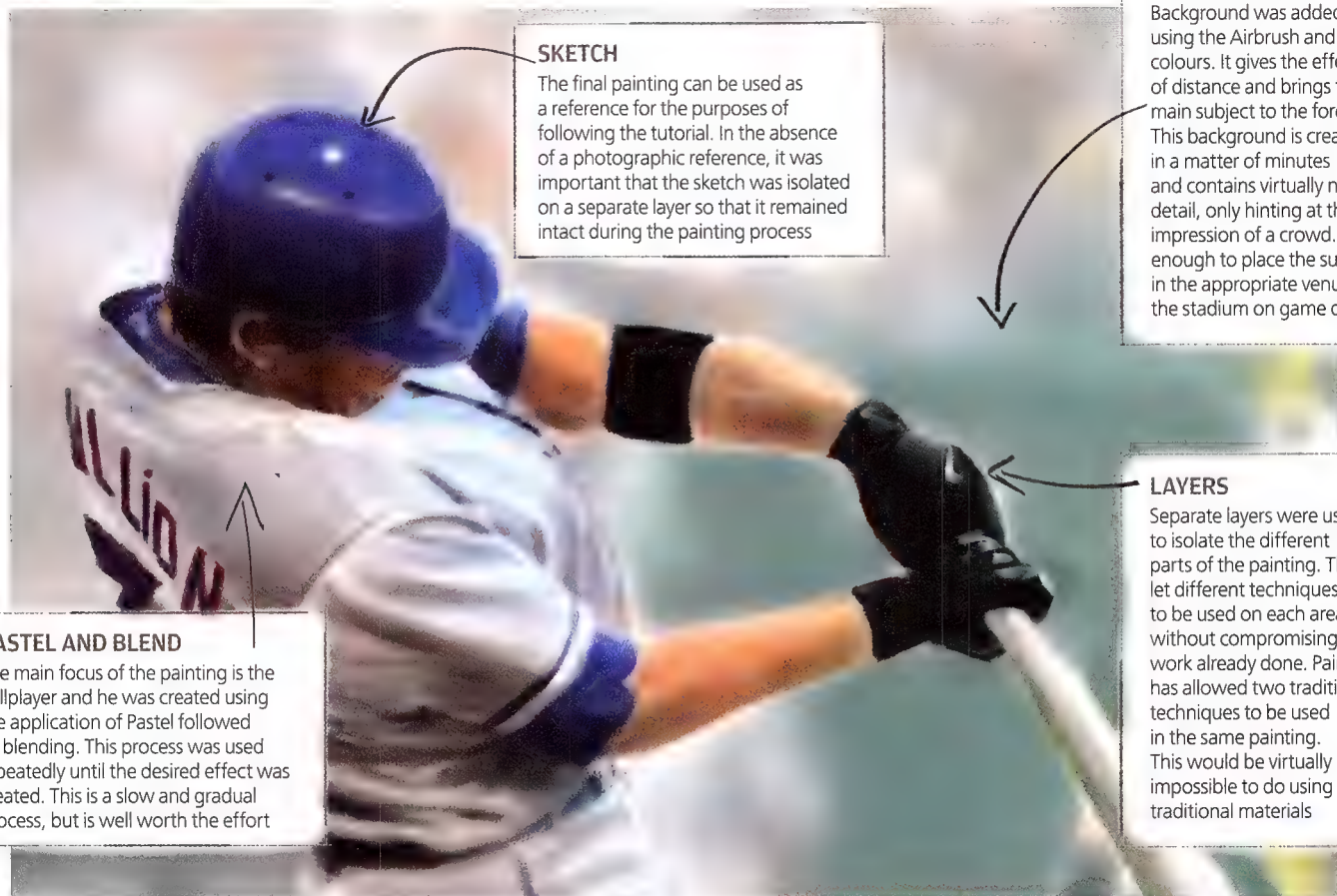


22 Excess paint Return to the layer containing the ballplayer and erase any excess pastel that has strayed across the layer while blending. When erased, it will reveal the background layer below.



22 Remove sketch Highlight the canvas layer and then erase sketch lines from background. Also remove any sketch lines that can be seen around the ballplayer.

Tips and techniques Batter's box



SKETCH

The final painting can be used as a reference for the purposes of following the tutorial. In the absence of a photographic reference, it was important that the sketch was isolated on a separate layer so that it remained intact during the painting process

BACKGROUND

Background was added by using the Airbrush and light colours. It gives the effect of distance and brings the main subject to the fore. This background is created in a matter of minutes and contains virtually no detail, only hinting at the impression of a crowd. This is enough to place the subject in the appropriate venue, in the stadium on game day

LAYERS

Separate layers were used to isolate the different parts of the painting. This let different techniques to be used on each area without compromising the work already done. Painter has allowed two traditional techniques to be used in the same painting. This would be virtually impossible to do using traditional materials

PASTEL AND BLEND

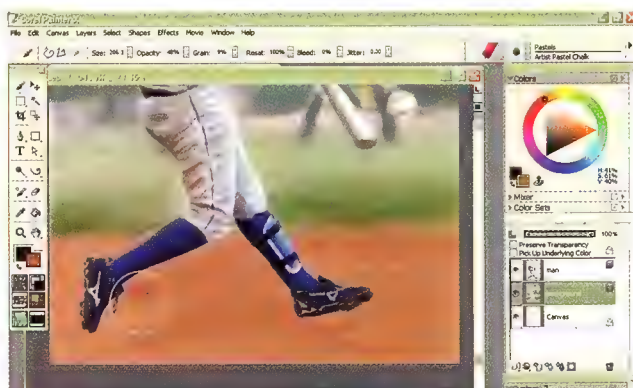
The main focus of the painting is the ballplayer and he was created using the application of Pastel followed by blending. This process was used repeatedly until the desired effect was created. This is a slow and gradual process, but is well worth the effort

Home run!

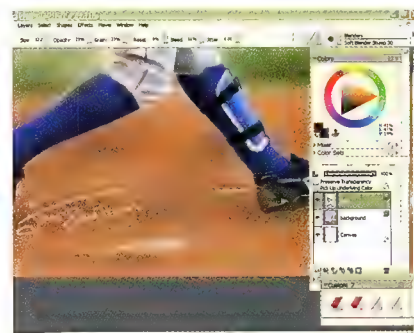
Enhance the foreground with a bit of texture, then go on a lap of honour for finishing!



24 Ground material We will now add some detail to the foreground. Open the background layer and create a selection box around the area from the bottom of the picture to just above the dark grass area. Open the Paper Textures and select Worn Pavement.



25 Detail foreground Using the Artists' Pastel brush (Size 206, Opacity 48 per cent and Grain lowered to nine per cent), paint a reddish brown over the selected area. This adds a texture to the ground area. Using darker browns gradually builds up the texture of the red blaze area. Using darker greens, build up the grass area textures.



26 Finishing touches Add some white chalk markings to the red area and using the Eraser (Size 12, Opacity 23 per cent), carve your signature into the red ash. Save your image as a RIFF file, then flatten the layers. Save in whatever format you choose. Make yourself a cup of tea and come back and admire your finished work.



How to... draw flowers

By simplifying a flower's form, you can achieve very realistic results. Here we look at how to approach the floral subject



There is something entirely compelling about flowers. Our senses are unable to resist the enchantments of smell, colour and shape. Writers, poets, artists, craftspeople and designers are continually inspired and challenged by these seductive characteristics and their creations surround us, be it a rose petal-shaped skirt, a poppy-shaped hat or in ceramic and jewellery design.

Behind these sophisticated, refined and polished objects is an intensive investigation into the shapes and forms of flowers. An almost scientific, microscopic analysis of observations, ranging from

photographs and thumbnail sketches to fully fledged botanical illustrations. For example, the intensely accurate charcoal drawings by Georgia O'Keefe that indicate her development towards large-scale magnification.

"So I said to myself – I'll paint what I see – what the flower is to me but I'll paint it big and they will be surprised into taking the time to look at it – I will make even busy New Yorkers take time to see what I see of flowers." Georgia O'Keefe.

This said, it shows that with drawing as your starting point for research and development for designs, paintings or sculptures, it really does pay dividends

to have both a confident and analytical approach that may even border on the faintly obsessive.

As with any challenge, the main thing is to maintain the determination and patience to see it through to the rewarding payoff. Keep that motivation by choosing something you like the look of. This may sound obvious but by starting with an overly simple flower, one that is far too small to really observe or one that is past its sell-by date, is the fastest route to disappointment. Choose a flower with enough about it to give you a few mistakes to make and something new to learn, avoid taking the soft option and go for it.

The shapes of flowers

Start simple and work your way up as you feel more confident

We have selected a couple of the usual suspects that should give you a range of

satisfying challenges. They are divided up into three groups to encourage you to experiment and allow your botanical

skills to blossom. Approach each one with the same basic principle; break it down, block it out, build it up.



Simple flowers

THE TULIP

Break it down: Sketch out an oval shape
Block it out: Lightly sketch in the three outer petals and the inner two that pucker up like lips (check your proportions)
Build it up: Refine the petal edges, taking care to show the form with curves in the correct places



THE PANSY

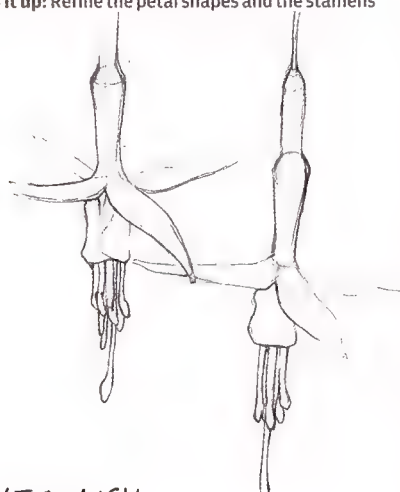
Break it down: Sketch out a top-heavy, oval shape
Block it out: Lightly sketch in the four petals that unfurl from the centre and the top two that grow above (check your proportions)
Build it up: Refine the petal edges and the shape of the centre



Sculptural flowers

THE FUCHSIA

Break it down: Sketch out a vertical line cut in half with a smaller horizontal line, then break it into five parts
Block it out: There is a different shape to sketch out into each section; two in the stem up to the petals and three below the petals (check your proportions)
Build it up: Refine the petal shapes and the stamens



THE DAISY

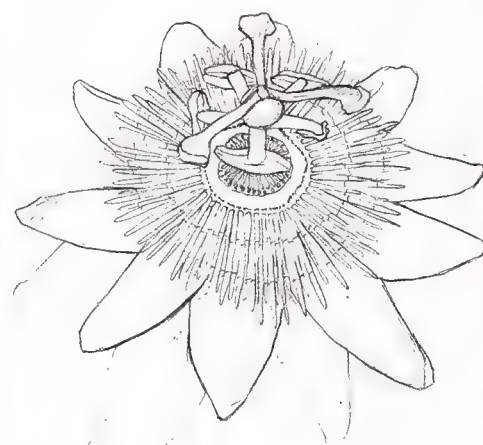
Break it down: Sketch out a large circle with a circle in the centre a third of the size
Block it out: Patiently sketch a line to represent each petal and diagonal lines to show each line of yellow stamens
Build it up: Refine the outline of the petals as they overlap and then the hexagonal shapes of the centre. Really exercise your powers of observation thoroughly



Complex flowers

THE PASSIONFLOWER

Break it down: A cross hovers over five to six concentric circles
Block it out: Work out the proportions and varying scale of the outer-lying petals. Check the proportions decisively
Build it up: Refine the petals and the intricately detailed stamens with patience and determination



THE ROSE

Break it down: Sketch a circle for the main body, then sketch in circles for the outer petals and the very centre
Block it out: Sketch out each petal with a curvaceous shape and check your proportions
Build it up: Refine each petal, paying attention to the angles where they meet, to create the unfurling effect





Put it all together

Once you are used to simplifying forms, create a masterpiece!

This next exercise is again a test of perseverance, as much as it is a test of the accuracy of your observations. Once again, follow each step carefully and one at a time, moving forward to the next only when you are completely happy with the result. Remember that everyone's outcome will

be different and your expression, imagination and individuality will bring it to life. So, armed with an H pencil for clear analysis, a sharpener and a ruler for clarity, a rubber for tweaking and correcting, watercolours, a brush and pencil crayons for colour and tone (and a touch of bon viveur for motivation), square up to this particular challenge.



Step by step

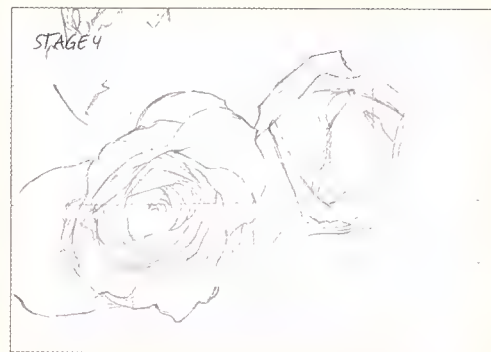
Build up a beautiful blooming bouquet

STAGE 1

SQUARING UP

Trawl through the expansive archives of www.morguefile.com for an inspiring flowery challenge. We picked this pink and green bouquet for its arrangement of vibrant colours. We printed it out on A4 paper and divided it up (or broke it down) with a grid of four by five squares. We then drew the same grid on a nice piece of thick cartridge paper.

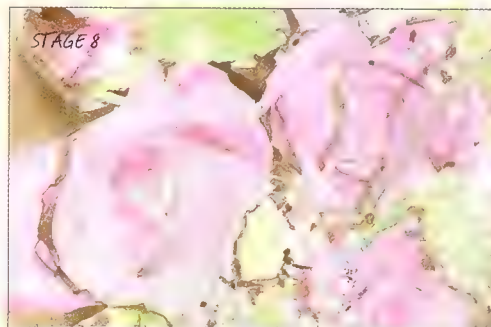
STAGE 4



ACCURATELY DEFINE EACH BLOOM

Use an H pencil to delicately confirm the many-petalled, overlapping nature of each rose, paying attention to the relationships of each tightly (or untightly) furled flower. Don't continue until you are happy with each petal's outline.

STAGE 8

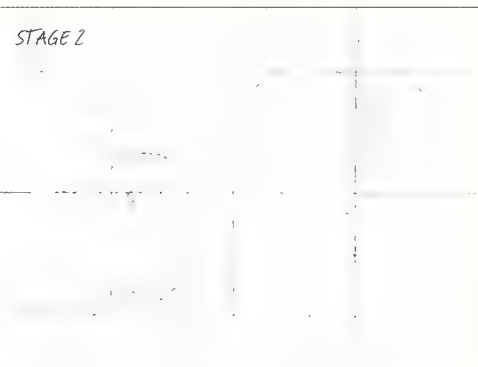


PAINT IN THE PINK AND GREEN AREAS

Clean your brushes and water while you allow your mid-tones to thoroughly dry. Mix up a watery light green and dab and dapple it with the same brush, leaving the white flowers untouched. Mix up a watery light pink to quickly brush over the blooms.

FLOWER PHOTOS ON THE DISC!

STAGE 2



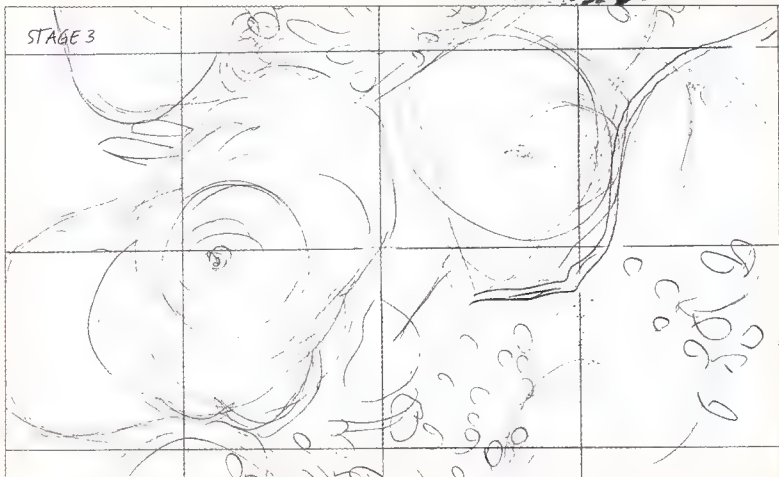
PLOT THE MAIN BLOOMS

Look carefully at the photograph and using the grid to help you plot them with accuracy, gently sketch in the general positions and shapes of the eight pink blooms of the roses.

PLOT THE BABY'S BREATH

Gypsophila, sometimes known as 'baby's breath', is used in many arrangements. Plot its petite white flowers with small circles and apply the same technique as before to the leaves.

STAGE 3



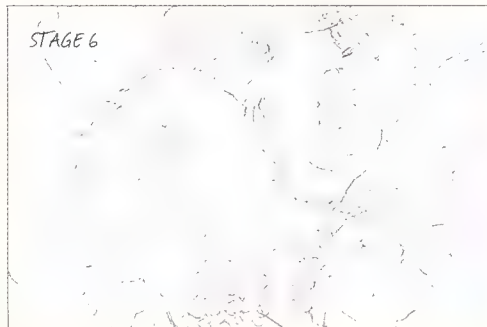
STAGE 5



ACCURATELY DEFINE THE FOLIAGE

Now using a sharp pencil – as the lines of the flowers and details are so delicate – define and confirm each patch of gypsophila and leaf. Use the same determination to achieve accuracy as in the previous step.

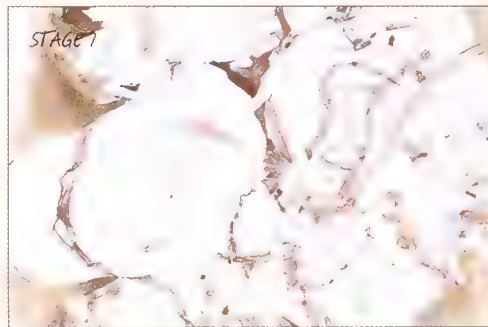
STAGE 6



REMOVE THE GRIDLINES

Well done! And phew! A breather, after all that concentration... Erase the gridlines as they have now done their job, and you will have been left with an image that will provide a thorough and sound foundation to colour and tone observation.

STAGE 7



PAINT IN THE MID-TONES WITH BROWN WATERCOLOUR

Mix up a watery brown with a touch of black and carefully paint in the shadowy mid-tone areas. Look for areas that are deep shadow and aim to leave highlights unpainted. One coat and a medium-sized watercolour brush will do nicely.

REMOVE THE PENCIL TO REVEAL THE GYPSOPHILIA

Allow your watercolour to dry thoroughly to prevent the colour being disturbed. Once pencil is concealed below watercolour, it is hard and sometimes impossible to remove. You need all the information for the petals and leaves, but the shape of the tiny white flowers should be revealed if you rub out the pencil marks now.



HEIGHTEN THE COLOUR CONTRAST

Now revisit the pink and green areas with a second coat to enhance the tones. Each bloom has a different intensity and range of tones so treat each individually. Try not to assume that the darkest pink lies in the centre and fades at the edge. As a final touch, use coloured pencils to add detail to areas.

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Art Class

Your **COREL™** painter questions answered

experts

On this issue's panel...



Tim Shelbourne

Tim digs out his creative courage and dives into your latest batch of artistic queries. From night skies to realistic metal effects



Jeff Johnson

Jeff brings his distinctive style of art to our Q&A pages once more, and solves some of your riddles. Ever wanted to paint a Tiffany lamp? Jeff's your man!

What you'll find in this section



Software Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously



Fine art When it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out



Illustration Make sure your illustrations are in top form by following our advice

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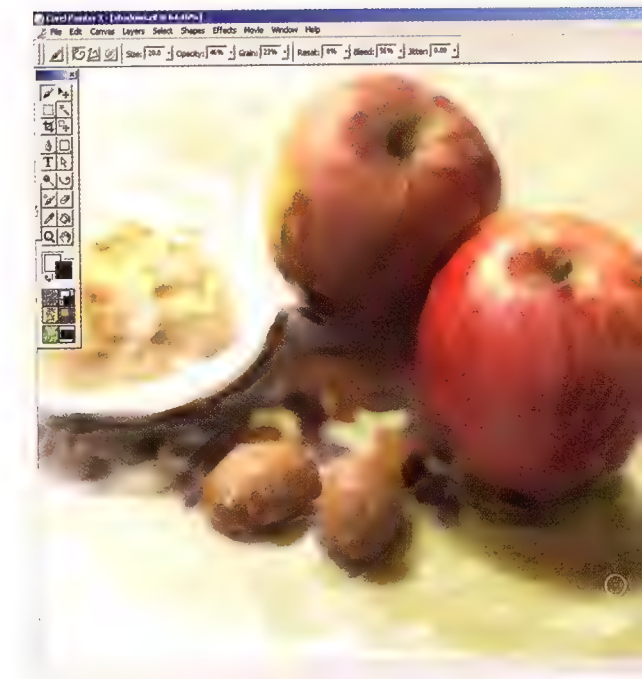
Send in your questions for our experts to answer at opm@imagine-publishing.co.uk

Motion in the shadows

What's the best way of softening the edges of my painted shadows? I'm using the Oils variants.

LAURA HARRISON

The Blender category holds the ideal tools for this task. The variants within the group can be used to blend different areas of applied colours together in a number of different ways. Two of these variants are particularly useful when painting with Oils: the Coarse Oily Blender and the Soft Blender Stump. When painting traditionally with oils, an artist would often use a fairly dry brush, or even fingers, to blend one colour or tone into another, and these blenders have much the same effect within the realms of Painter. Essentially you can actually paint your shadow areas with quite hard edges initially, where they meet the opposing lighter tones and then use either of these blenders at a low opacity to gently blend the two tones together, creating wonderfully soft, blurred and painterly transitions between the two. The Oily Blender will give you a much more painterly kind of blending, leaving quite obvious brush marks within the tonal transition, while the Soft



Blender Stump will create a much smoother effect. Remember, these blenders do not apply any colour, they simply move existing colour around on the canvas.

Use a mix of the Oily Blender and the Soft Blender Stump to get the best results.

Bringing photos to life

I love the look of old hand-coloured photographs. I know that it can be done in Photoshop, but how do I create this effect in Painter?

PAUL VAN WYMEERSCH

To do this, first of all you need to scan the original photograph. Make sure to scan it as a full-colour image, even though it's monochrome. Open your scanned image in Painter and add a new layer. It's important to set the composite mode for this layer to Color in the Layers palette so that the original image will show through the colour you apply on top. To apply the colour, choose the Tinting variants and begin painting on the layer with the Soft Glazing Round variant. It's important to paint from dark to light here, starting by applying the lightest colours and laying any darker colours on top of these. Simply choose your colour from the Color Wheel and make sure to set the Opacity Control for the variant to Pressure. You can control the overall depth of the final colours simply by reducing the opacity of the layer.



You can easily reproduce the look of a hand-tinted photograph by using a particular layer composite mode and the Tinting variants in Painter. Apply lighter colours first, finishing with darker, more intense colours.

Holding a candle

How can I best emulate the look of candlelight? I want that nice, warm aura surrounding the flame.

MARK MOORHEAD

To paint the effect of candlelight convincingly, you have to understand the properties of a candle as a light source. While a light bulb will light up an entire room, a candle makes only those objects very close to the flame distinctly visible. Shadows will be deep as the meagre light of the candle falls off. Here, the warm orange light of the candle is already dropping off by the wrist, with detail and sharp edges following. The candle holder and candle body are lit by weak local ambient light with only a few highlights to express form. A candle gives off warm, orangeish light that shares some of that hue with everything it touches. The flame of a candle has a visible halo if there is no competing light source. Thinking through the lighting of an object by candlelight is great practice because you really have to think three-dimensionally, as the lack of ambient light means that shapes and masses become more important than edges in creating form.

Time to enhance the lighting scheme a bit by focusing a bit more attention on the flame as well as the well-lit part of the hand. We will both reduce the light elsewhere and brighten the lit areas a bit to accomplish this. Open up a Gel layer and use the Paint Bucket tool to fill the layer with a medium orange (h38; s34; v58). Grab a large default Eraser and reduce its Opacity to 20 per cent. Then lightly pull away some of the Gel layer in areas that get direct light.

Next open up an Overlay layer and grab a large Digital Airbrush softened to ten per cent. Load it (h44; s55; v66) and gently paint in the areas getting the closest light, including the flame itself, the top of the candle and a few choice highlights elsewhere. The idea is to create a subtle glow and the Overlay layer is fantastic in doing so. As it mingles with the shadows, it begins to create a brilliant orange, a very small amount of which is great, but too much too soon begins to look garish and unnatural. Alternate between the Airbrush and a Soft Eraser (both varied in size as needed) until you are satisfied.

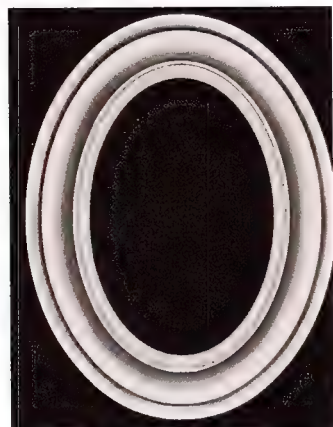


Golden touch

How do I get the effect of a gold frame? Every time I've tried so far, it looks a bit unnatural.

MIRIAM RASHID

One of the reasons gold has consistently maintained a high value throughout history is the remarkable surface quality it has, which is similar to, but not quite like any other metal. In terms of art, although polished gold is very shiny, a gold frame does not nearly have as much of a gleam to it. The gold would have either been painted or leafed onto a surface such as wood or plaster, meaning it retains some of the surface qualities of that material. It is still reflective and responsive to any ambient light, but the effect is much more subtle than with a piece of gold jewellery, for instance. Here is a simple way to make a convincing gold frame that starts in middle values and works both ways to create richer shadows and bright highlights. You will find yourself using the Impasto Depth Loftter to neat effect along the way, and once again employing the Overlay layer to add some depth and warmth.



01 Frame up We will start with a simple frame shape whose brightest value is a neutral grey of about h0, s0, v70. The Oval Selection tool combined with the Grid option (accessed from the Canvas pull-down menu) made building this frame a snap. A Colorize layer filled with h43, s55, v72 (using the Paint Bucket tool) leaves us with a nice base to work off.




02 Sculpt, woodwork or paint? Select the Impasto>Depth Loftter set to six pixels. Add the ornamental surface details; the more passes the brush makes, the higher the ridges. We used the mid-tone of the frame (h66, s74, v3) and a Variable Spatter Airbrush on a Gel layer to lightly texturise the surface with some darker gold flecks.




03 Ooh, shiny! Open up an Overlay layer and select a bright orange (h43, s63, v73). Using a Digital Airbrush set to 20 per cent Opacity and varied in size according to need, build up the highlights as they're needed. Erase with a large, 20 per cent Opacity default Eraser also as needed. Now, tell us all that wasn't easier than you expected!

Creative frames

 What are good brushes for creating the effect of a painted frame? I'm after something like a two-dimensional facsimile of a hand-painted frame.

ALEXANDER BRYANT

 Hand-painting frames is fun and if done well, can really set a piece apart. There are two ways to go with the question. One is to show how to give the effect of a hand-painted frame that begins outside of the painting and the other is to give the effect of extending the painting itself onto a three-dimensional frame.

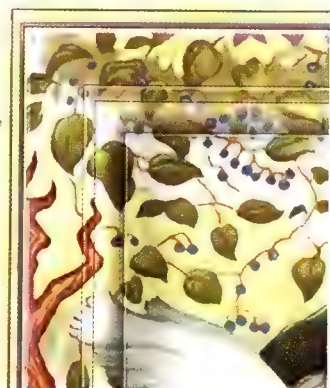


01 Storybook treatment

We will frame the painting with simulated aged paper with a warm colour to complement the colour scheme of the painting. Making a thin border of the painting's dominant colour will set the frame apart, as will the texture of the paper, painted with a Variable Spatter Airbrush.

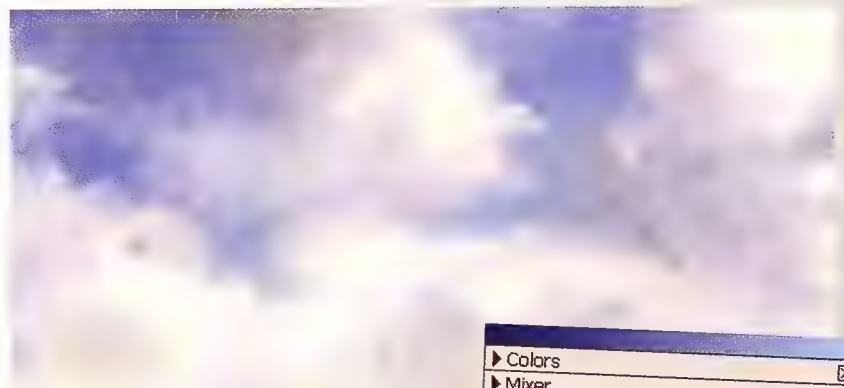
02 Depth

This frame uses the Depth Loftter and Eraser to create a three-dimensional surface. Alongside the Rectangular Selection tool, a small Depth Eraser carves a channel into the surface, while a large Depth Loftter run against selected edges gradually pulls the surface up.




03 Innermost, outermost, shake-it-all-about-most

Here is a close-up of the frame in mid-process, showing several lines cut into the surface and the innermost edge of the frame raised. The gold inlay and outermost shoulder were added later. A very small amount of experimentation will lead to good results!



Summer lovin'

 Can you tell me which are the best colours if I want to paint a summer's sky?

CRAIG CULLUM

 The answer to this question is not quite as obvious as you might at first think. The mistake most novices make here is that they tend to think that a summer's sky consists entirely of various blues, greys and white, but this is actually far from the truth. If you look at Summer skies closely, you'll see that there is actually very little pure white and virtually no completely neutral greys. Again, look closely and you'll see that any greys within the clouds are either very warm or cool with distinct colour tints to them. Similarly, the areas you actually think of as being white are in actual fact a range of very light yellows, blues, purples, oranges and very pale tints of almost every colour you can imagine. Remember, the clouds in a Summer's sky reflect colours from the sun and the underlying landscape with touches of true, pure white appearing only within the absolute highlights.

It's often a good idea to take a number of photographs of skies and create your own colour set from them. To do this, load your sky image and hit the small right-pointing arrow at the top-left of the Color Sets palette choosing New Color Set From Image. You can build up a whole army of special sky colour sets. Try making sunset or sunrise ones, others to represent different times of the day, or even different seasons. All you need to do is take lots of photos whenever you are out and then be disciplined when it comes to labelling the sets. You don't want to lose any!



If you think all clouds are white and grey, take another look! Your Summer skies will look much more realistic if you include very subtle shades of other colours, saving pure white for a few absolute highlight accents

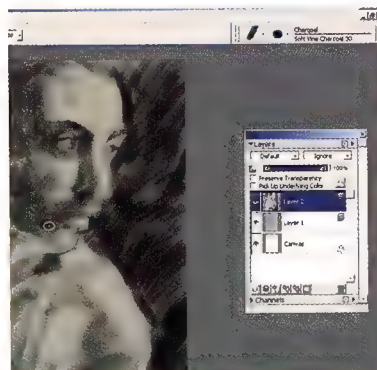
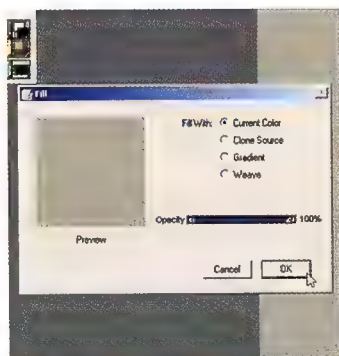
Tonal recall

I'd like to know exactly what a tonal study is and what are they good for?

CAZ BACON

An artist produces a tonal study to establish the main tonal scheme of a painting. In the early stages of a painting, the tonal study is used as a guide

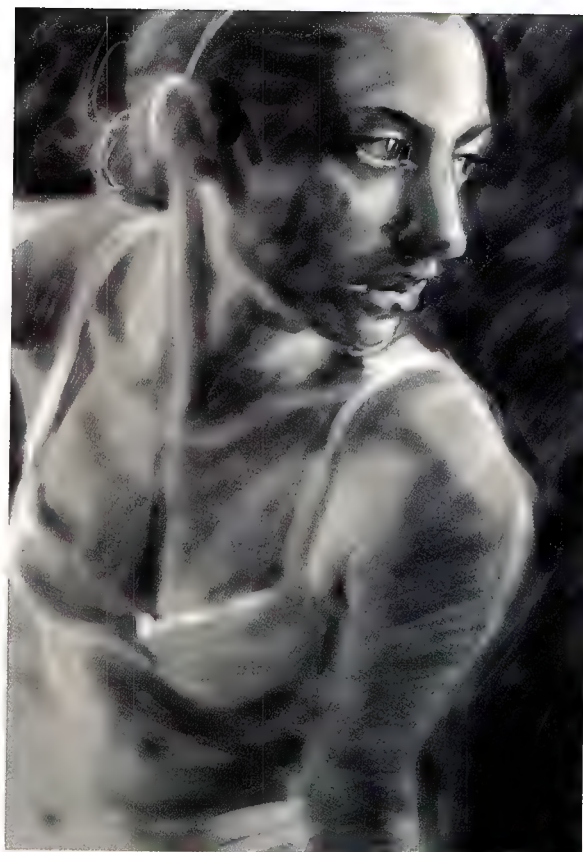
for initially blocking in the main light and dark areas of the piece. These were sketched onto tinted paper, the tone of which would represent the mid-tones in the scene, with the dark tones being sketched in with dark charcoal and highlights added with white chalk or pastel. You can do the same thing in Painter, but with the advantage that the tonal study can be on a separate underlying layer and you can actually paint directly on top of it.



01 Mid-toned paper Make a new document and add a new layer. Choose a mid-grey colour and go to Effect>Fill, choosing Current Color. Now choose the Brush tool and choose Charcoal from the variant categories. Choose the Soft Charcoal variant. Use this brush at a small size to vaguely sketch in the main outlines within the painting.

02 Sketch in the darks Increase the size of the brush so that you've got something nice and chunky to work with. Now, working quite broadly, start to block in the darkest parts of the scene. You'll find if you're working from a reference image that it's a good idea to squint slightly as you work as this will filter out the mid-tones in your vision.

03 Place the highlights Remember not to sketch in the mid-tones as the tone of the paper represents these. Now change your foreground colour to white and start to scribble in the highlights in the scene. It's important to realise that we don't need any detail here; just think of the whole image as a simple tone map that establishes the general lights and darks.



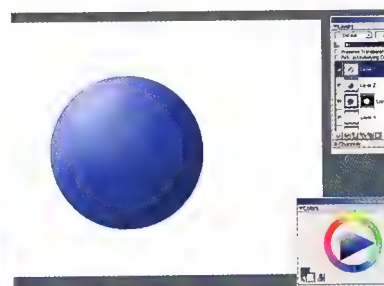
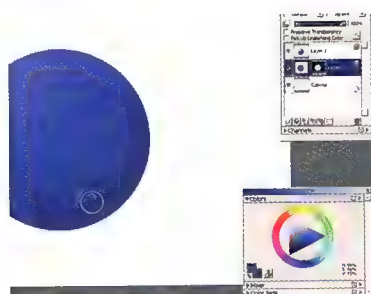
Going in circles

I have trouble giving the effect of spherical objects. Are there any tips that can make painting them easier and look more realistic?

MARK WHEELER

As with many techniques, as far as paintings are concerned, the appearance of any object is determined by the light source, so before you even start to paint something spherical, you need to be sure which direction the light is coming from. You should make a habit of observing simple forms and the way light describes their shape, and painting a simple sphere is great practice and will soon improve your abilities. To paint a sphere, first make a circular selection and fill it with the basic mid-tone colour of the object. Having established where the light is coming from, lightly paint in the darker side of the sphere (the side opposite the light source. You need to reduce the opacity of your brush as you work towards the light).

Once your shadows are established, choose your highlight colour and start to paint in the light side. It's useful to remember that on spherical objects you're best off using curved strokes that follow the form. You can blend these two areas together with one of the Blender variants. And finally, make sure that you include the all-important shadow below the object!



Spherical objects are easily described with a combination of three tones. First make sure to establish where the light is coming from. Coupled with observation, this makes for great practice



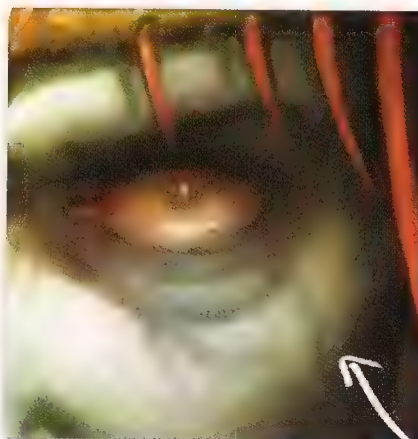
Strokes of genius

Which would be the best brushstrokes to use if I was wanting to produce convincing oil paintings?

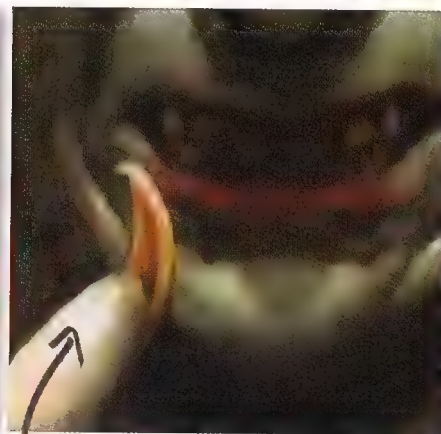
VANESSA GOHIL

Something to keep in mind is that you are always drawing as you paint. In oil paintings, there will be blending strokes that merge two fields of paint together. There will be dabs of pure colour; there will be strokes that define edges and create surface textures. One thing they all have in common is

that all painting strokes should be directional. If they are being used to paint an object, they should take into account the local topography first and foremost so that they are always expressing form, whether following it or running across it. A painter is aware of the cumulative effect of a series of strokes as well as the qualities of any given stroke. They are the building blocks of form and light. Whether working on a large form or a tiny detail, it is important to use the largest brush possible and try to accomplish the task with an economy of effort.



01 Oi! be seeing you Oil can be applied very thinly and still have an effect. This character was painted to look like oil was used, and forms were built up slowly in thin layers. Each stroke is directional and the cumulative effect becomes very dimensional, leaving an interesting painterly surface.



02 Living on the edge These two close-ups show how brushstrokes have helped define surface contours and left a lively surface. Sometimes edges are left hard; most often they are softened with slightly overlapping soft strokes. A few dabs of colour here and there really stand out, as in the highlights in the eye.

Test your metal

I'd love to be able to paint with molten metal, creating an effect like drips of mercury. Any ideas?

KARL LAWSON

There's very little that can't be done in Painter, and the answer here is the miracle of the Liquid Metal layers! First you need a background image to add the effect to. Often an image as basic as a simply filled background works well. With your image open in Painter, click on the small plug symbol at the base of the Layers palette. This will add a Liquid Metal dynamic layer. The Liquid Metal dialog will appear. It's important to note that you can only

paint with the metal while this dialog is active, so don't click OK until you're finished! Within the dialog you'll find a Brush tool, so click on this and simply start to paint. There's a slider within the dialog for controlling the size of the brush and many other aspects of the metal's appearance. By clicking on the small circular symbols, you can click and drag in your image to add blobs of liquid metal. You even have a choice of metal types to choose from! If things go wrong, simply click the Clear button and start again. Once you're done, click OK. Remember, because this is a dynamic layer, if you want to paint normally on this layer at any point, you need to right-click the layer in the Layers palette and choose Commit Layer.



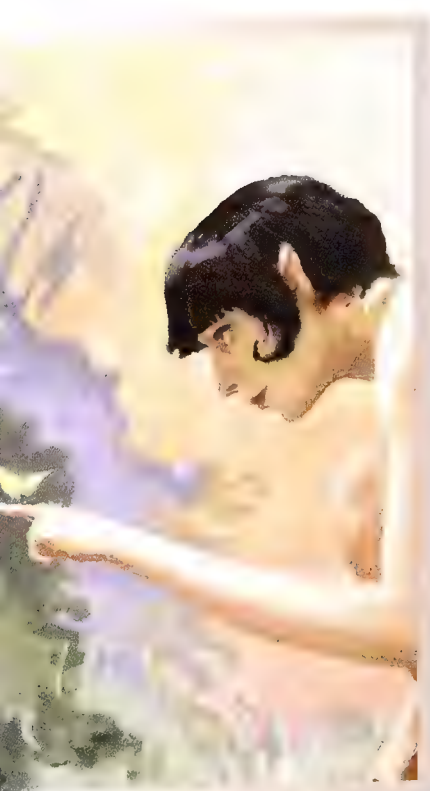
Even molten metal is at your fingertips with Painter X. Use a Liquid Metal dynamic layer to re-create the super realistic look of quicksilver!

Paper perplexities

Do you think it's best to use white paint for highlights or leave some white paper? I'm using watercolours.

IVAN STRANDELOFF

With natural media watercolour, the white of the paper is something to try to make the most of, as going from dark to light with watercolour is nigh-on impossible. Digital watercolour is a bit more forgiving than that, but if you want to emulate natural media, good technique makes the task easier. There are terrific painters out there who use watercolour at tube strength and cover up every last bit of paper with paint, and indeed there are opaque watercolours like gouache that have whites thick enough to cover all but the darkest values. For most folks though, watercolour is a more delicate interplay of diluted hues and lively highlights. That approach makes great use of the white of the paper to leave sparkling facets of light (and interest) where needed throughout the painting. The relationship between the brush and the paper texture in watercolour work, if handled skilfully, can be beautiful in its own right. That said, the aesthetic is the point and since we are working digitally, we can find our way back to white if we need to.



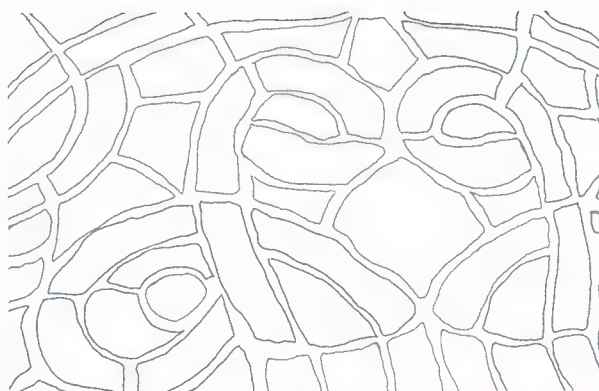
Breakfast at Tiffany's

I'd like to paint a lamp with iridescent glass, and I've been told to look at Tiffany lamp, made out of Favrile glass.

What's the best way of achieving a realistic lead effect?

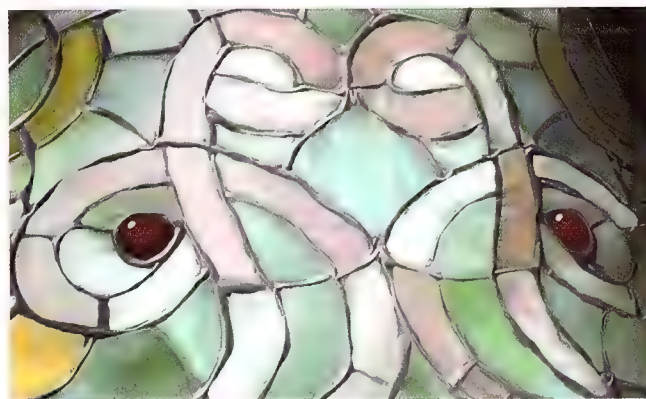
EMMA BURRAGE

A Tiffany lamp owes much of its charm to the hand-leading that pieces together the patterned stain glass the shade is made of. Some leading is purposefully shaped to enhance patterns, some is very random and gestural and some is much more uniform and smooth. Painter puts some fun tools at your disposal to create very convincing leading. One that is easy to use is the Gloopy brush.



01 Building a lamp Here is a line drawing done in medium grey. The lines express the outer borders of both the glass and the leading, and should suggest handcraft. Care has been taken to keep the lines clean and to close all ends, creating a contiguous field that can now be selected with the Magic Wand tool simply by touching it anywhere within the lines. By inverting the selection, you can easily paint the stained glass without worrying about edges.

02 Lead on Grab the Gloopy brush from the Impasto palette and size it a bit larger than the widest line. Reselect for the lines and fill them in, one at a time. You will notice that the brush traces a dotted line through the path of your stroke and then fills the entire stroke via a series of steps. It is important to start and stop your strokes in places where a natural ending occurs.



03 Bring it together Now open up a Darken layer and with the selection still active, darken the glooped lines as needed to express appropriate shading. Use a large-sized Digital Airbrush set to 50 per cent Opacity. Here is a shot of what that layer looks like separated from the rest. Once that is done, flatten the image and do any touch-ups needed.

Next month | issue fifteen

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Discover exactly how all the important Corel Painter tools and commands work

Next issue on sale **27 Mar 2008**

Using the products

The camera from Fujifilm came in handy for taking this photo, given a watercolour treatment in Painter

The best products out there to extend and improve your Corel Painter experience

The creative products on test this issue...



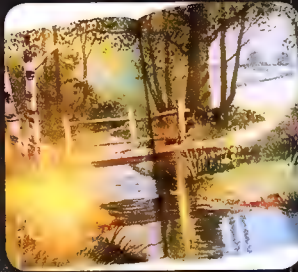
▶ FUJIFILM FINEPIX S8000FD

Having a camera that can get you close to subjects is a valuable tool. We test this model, which delivers a hefty 18x optical zoom



▶ EPSON STYLUS PHOTO 1400

An A3 printer is an excellent investment for any artist. We test Epson's model to see if the outlay reaps rewards



▶ BOOK REVIEWS

More great titles to inspire and instruct. This issue, learn some valuable tips for watercolour and learn about a great garden photography title



▶ OUTPUT

A lot of companies offer a wraparound canvas option, but how do you set your document up to incorporate this? We show you how

Reviews

Fujifilm FinePix S8000fd

£299 | Eight megapixels and a massive 18x optical zoom – this new release packs a powerful punch, but will it impress when put to the test?

What struck us most about Fujifilm's new super-zoom on first impression was its size. Take this snapper out of the box and compact users will be shocked at the weight and bulk of this piece of kit. More similar in design to an SLR than a compact, the S8000fd features a large grip for the right hand and a massive (albeit ugly) zoom lens.

On paper, though, the newest FinePix offering looks like a real contender. Eight megapixels of power, 18x optical zoom and image stabilisation are among the impressive selling points being touted by the camera's makers.

However, it is worth noting here the fact that this bridge camera runs on four AA batteries, lacking the convenience of lithium-run counterparts. The lens cap also proves to be quite annoying. It is unattached to the camera body and in our tests had a habit of popping off every time we switched the camera on. This means that the cap spends too much time in a dusty pocket or rolling around on the floor.

In the field, the Fujifilm FinePix S8000fd is quick and responsive to handle. The power switch is located at the top of the battery grip and takes mere seconds to ready the camera for action, although the loose sliding action does mean that this is easy to switch on – and off – accidentally.

The LCD/EVF button switches easily between the traditional viewfinder and the compact user's favourite, the LCD. The viewfinder is surprisingly clear for a non-DSLR, and you can alter the settings for the LCD to make it easier to view in difficult conditions.

➤ Wide end

This shot at the wide end of the lens does have some subject blur – however, it is otherwise stable



➤ Screen

Use this to compose your images or easily switch to the viewfinder instead

➤ Controls

The camera is relatively clutter-free with a good button layout



➤ Image stabilisation off

This picture was taken at the telephoto end of the zoom, without the image stabilisation function turned on



➤ Image stabilisation on

This one was also taken at the telephoto end of the zoom, but this time with the image stabilisation turned on



➤ Leave it

Up close you can choose between Macro and Super Macro mode, which can be accessed via the d-pad on the back of the camera

The first test we set for this compact was a stunning sunset. On manual settings the camera does a good job of capturing vivid colours, and for users who are less accustomed to choosing their own settings, there is a dedicated Sunset Scene mode that also produces good results. The Scene menu is a little long-winded to get to, which will appeal to more experienced users but may infuriate those wanting instant access to the 16 options available.

We also put the telephoto lens through its paces here. At its longest and taken hand-held, the camera is difficult to control. A friend's shoulder or a fence post will be needed to provide a little stability, although the dual image stabilisation (camera shake and subject blur) does an adequate job of controlling the worst of the movement. As expected, images taken at the telephoto end do suffer with quite a lot of noise.

➤ AV connections

Hook up the camera to your TV to view your images larger than life on screen

➤ Lens

This 18x optical lens gives you the versatility of wide angle and telephoto shots



Mode dial

Strap hook

On/off button



Connections

Build design

There's no denying this is a chunky camera, but some might find that reassuring

"Quick and responsive, the Fujifilm FinePix S8000fd didn't miss a single shot - even when the subject was a fast and mobile one"

During the day, the S8000fd continues to perform well. From close-ups of autumnal leaves to architectural shots, wildlife captures to motion photography, the Fujifilm super-zoom copes admirably. Scrolling through the white balance options, as well as playing with the shutter speed and aperture settings, quickly shows that although there is a lot of manual control, which is perfect for anyone looking to grow into this camera.

In Playback mode you can view the shots alongside a histogram - a must-have for any

aspiring shooter. The histogram is quite small, but still does a great job at showing tonal clipping, etc.

Back at the computer after a long day's shooting, the first thing to strike us is how easy the FinePix software is to install - simply a matter of minutes. One double-click on the Image Capture icon, and the Macbook was loading up all the shots from the day. Disappointingly, the shots looked a very different colour on the camera's LCD than on the monitor. Images look much warmer on the calibrated Mac than on the large 2.7-inch screen.

On the whole, we loved our day out with the Fujifilm FinePix S8000fd. Quick and responsive, we didn't miss a single shot - even when our subject was a fast and mobile one. It managed well capturing colours, and the image stabilisation at the telephoto end captured better shots than shooting without it.

On the downside, the LCD and post-shot images look tonally quite different, but these warmer/cooler tendencies are apparent in most cameras and can easily be corrected using an image-editing application.

At £300 this isn't cheap, especially when you consider that the low-end DSLRs with kit lens can be bought for around the same price and offer the same level of automatic and manual functions - which begs the question: is there a place for a high-end compact or are they being replaced by the DSLR?



In motion

Several ducks were dashing in and out of the frame (at the telephoto end of the zoom), but the S8000 was quick enough to capture this subject within the frame

Fujifilm FinePix S8000fd

Price	£299	(Warm White), Fluorescent light (Cool White), Incandescent light), Custom
Website	www.fujifilm.co.uk	
Megapixels (effective)	8.3 million pixels	
CCD sensor	1/ 2.35-inch CCD	LCD Monitor 2.5-inch
Storage media	Internal memory, xD-Picture Card, SD memory card, SDHC memory card	Video Output NTSC / PAL selectable
Lens	Fujinon 18 X Optical zoom lens, F2.8 - F4.5	Digital Interface USB2.0 High-Speed
Lens focal length	f=4.7mm - 84.2 mm, Equivalent to 27-486mm on a 35mm camera	Power source Ni-MH rechargeable batteries
Focus	Auto Focus (Single, Continuous, Area, Centre, Multi) Manual Focus AF assist illuminator available	Dimensions 111.3(W)x78.2(H)x78.9(D) mm/4.4(W)x 3.1(H)x 3.1(D) in.(excluding accessories and attachments)
Aperture	F2.8- F8.0, 10 steps in 1/3 EV increment	Weight Approx.410g/ 14.5oz.(excluding accessories, batteries and memory card)
Exposure modes	Programmed AE, Aperture Priority AE, Shutter Priority AE, Manual	Digital Zoom Approx 5.1 x (Max)
White balance	Automatic scene recognition. Preset (Fine, Shade, Fluorescent light (Daylight), Fluorescent light	Shooting modes Mode dial: Auto, PS (Anti-Blur), Natural Light, Natural Light & with Flash, SP1, SP2, P, A, S, M, Movie, SP1/SP: Portrait, Landscape, Sport, Night, Fireworks, Sunset, Snow, Beach, Museum, Party, Flower, Text, Auction

camera specs

What we like

Quick and responsive
Plethora of features
Multiple memory card formats
Histogram in shot and playback
Viewfinder and LCD

What we don't like

AA battery-powered
Unattached lens cap
LCD colour temperature
Loose on/off switch
Telephoto end hard to manage

we say

A great bridge between compact and DSLR - practise perfecting settings here and then move on

Features **8.0**

Ease of use **8.0**

Quality of results **7.0**

Value for money **7.0**

Overall score **7.5**

verdict



Epson Stylus Photo 1400

£299.99 | Is bigger necessarily better? We strive to find out as we put the mammoth new Epson through its paces

So, you're looking for a printer. You want a piece of kit that can show your work off at its best, can produce quality prints for minimal money and will look good in your home office setup. But how do you choose which one to go for?

We'll bet you start by looking at those 'vital' stats – print speed, drops per square inch and costs. But with the quality of professional-grade A3 printers becoming better than ever before, you need a printer that offers a little more than the norm. New print head technology and ink systems now deliver fantastic image detail and clarity, along with clean, accurate colours and equally excellent monochrome prints. The Epson Stylus Photo 1400 boasts all of this and then some.

First, Epson's new and reasonably priced printer looks great. The design is simple with shiny black and silver exterior and input and output trays that can be folded away to shrink

the sizeable footprint left by this A3+ beast. However, looks are not everything and what actually matters is the print quality. And it's in this area that the Stylus 1400 really does excel.

Set up took about 30 minutes from first loading the installation disc to starting our first print, and each A4 printout took about four minutes thereafter (timed on the highest quality setting). The bundled software is straightforward and loaded with everything you need to organise and print your photos with ease. The disc even includes PhotoEnhance for image correction and a facility that allows you to print directly onto CDs and DVDs.

The quality of the results produced is excellent, especially when considering the price point. Colours are vivid and realistic, and the monochromatic prints showed some great detailing even in shadowy areas. We printed both photographs and illustrations, and the 1400 reproduced them all accurately.

This sizeable printer is also surprisingly quiet. In fact, it churns out images of the highest quality with so little noise that we had to check once or twice that it was actually doing anything. The noisiest operation comes after replacing any of the six separate ink cartridges (Black, Magenta, Light Magenta, Cyan, Light Cyan and Yellow).

The Epson Stylus Photo 1400 uses Claria inks, and you can check on the levels left in each one with just a touch of a button. The life span of these is generally good, even when printing at the highest quality every time, and the colours included mean that you can produce CMYK prints for proofing.

Weighing things up realistically, there's no shortage of printers under £200 on the market, and many of these offer in-built scanners – a much-needed resource for most of us. There's also no memory card slot or LCD screen, and the 1400 doesn't come with a USB cable, making



► What you get
Make the 1400 work for you by using it with Epson inks and Epson papers for the best results. You can buy these from www.buypepson.co.uk or your local photographic retailer

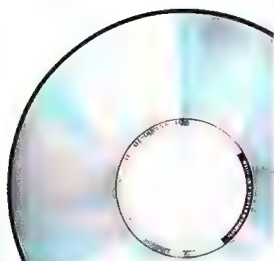
"The Epson offering churns out high-quality images with so little noise that we had to check that it was actually doing anything"

this an additional cost if you don't already own one. However, these points shouldn't put you off for long. USB cables can be bought for around £5 if you don't already have one lying around your house, and your computer screen is better than an LCD any day of the week.

The Epson Stylus Photo 1400 is incredibly easy to use and produces fantastic results. The Easy Photo Print program takes you step by step through the printing process, from choosing your printer, the media (in our tests we used Epson Premium Glossy Photo Paper A4) and the print quality, to deciding on how best to display your image. You have options to print bordered or borderless prints and you can even make your own custom frames. However, templates are quite limited and the 1400 struggles to place unusually shaped prints and can cut off edge details.

The printer chooses portrait layout for your pictures by default, so make sure you check the page setup of your image before you print. This goes for printing more than one photo at a time too – the frames, etc, applied to the first image will be placed on all of those following. This can be a great time-saver if you have a collection of images that all need to be treated the same, but if your images require different treatment then you'll need to print them individually.

So with all these pros and cons, where does that leave us? If you've invested time and money into shooting great photos or crafting exquisite paintings, don't leave them to fester on your hard drive. Print them on the best quality printer and paper you can afford, and they'll give you far more pleasure. Good-looking, cost-effective and produces fantastic photos – in our view, this is a must-have.



► Direct CD printing
You can personalise your blank CDs and DVDs with your own unique designs – ideal for holiday snaps



► Fast output
Claria inks use Variable-Sized Droplet technology that can print five different sizes of ink droplets



► PhotoEnhance
If bad light or poor, murky conditions mean your photos are a little dark, PhotoEnhance is the answer

Epson Stylus Photo 1400

Specs

Price	£299.99	Print quality	Up to 5,760 x 1,440 optimised dpi
Website	www.epson.co.uk	Interface	USB 2.0
Operating systems	PC and Mac	Paper size	A3+ A3, A4, A5, A6, Letter, Legal, B5, 4 x 6 inches, 12 x 12 inches, 8 x 10 inches, 7 x 5 inches, 3.5 x 5 inches, 11 x 17 inches
PC requirements	Windows XP, 2.0GHz, 1GB free space	OS	OS X 10.2.8, Power PC G4, 1.6GB free
Mac requirements			



► Border or not

Choose how to display your photographs or even create your own frame. However, the 1400's software will display your images as portraits unless instructed to rotate them



► Inks

Epson ink cartridges are installed with Intellilidge, a unique memory chip that monitors cartridge status. It keeps you informed of the remaining ink level

What we like

A3+ paper handling
Ink cartridges come individually
The prints are quick and high-quality

What we don't like

Big and heavy, especially if you are short of space

we say

If you have the office space for the 1400, then this printer won't do you wrong. Affordable to run, quiet to use and consistently great printouts

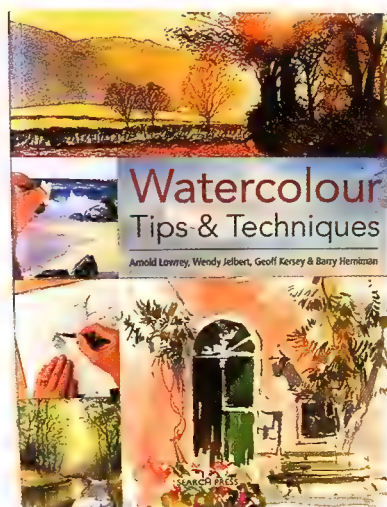
Features **9.5**
Ease of use **10.0**
Quality of results **10.0**
Value for money **9.5**

Overall score **9.5**

verdict

Watercolour Tips and Techniques

£19.99 | A useful compendium for fans of watercolour



What we have here is four artists bringing you the fruits of their knowledge on the use of traditional watercolour paints. As ever, the methods can easily be adapted to Painter, making this a thoroughly useful title.

It begins with Arnold Lowrey's section dedicated to starting to paint. This covers materials, useful brushstrokes and then how to go about creating a painting. In here you follow how he prepares a scene, from taking reference photos and creating tonal sketches to playing about with colour temperature and creating elements of a painting.

The next chapter hands over to Wendy Jelbert, who looks at transforming sketches into paintings. It's lovely to see how she works up her own sketches, and demonstrates how even loose lines can become beautiful paintings. There are a lot of useful techniques in here, from laying a sketch down to picking out elements to help the final painting.

Geoff Kersey takes care of the third section, dealing with perspective, depth and distance. This is a great chapter that brings plenty of helpful advice to the table, including an in-depth look at

the different types of perspective. The theory is then put in a practical context, with six walkthroughs that display how perspective works in paintings.

The final chapter comes courtesy of Barry Herniman and deals with injecting mood and atmosphere into your images. The walkthroughs in this section show how colour and texture can be applied to turn an ordinary scene into one dripping with atmosphere. It's also interesting to see how just altering a hue can have a massive effect on the mood of a piece.

There's lots to take away from this book. Each author presents their section with enthusiasm, providing lots of examples of what they are talking about. The walkthroughs are in-depth enough to follow yourself and the practical tips will improve your colour knowledge.

Authors
Arnold Lowrey,
Wendy Jelbert,
Geoff Kersey and
Barry Herniman
Price
£19.99
Publisher
Search Press
ISBN
978-1-84448-303-7

► Real-life examples

There are plenty of walkthroughs and examples of the principles being put into action, making it easy to see how they could work in your images



Starting to paint



► Get going

The first chapter gets you on the road to painting, including an interesting look at how to go about investigating what will make the best painting

► Sketching skills

The second chapter deals with transforming sketches into paintings, with the author providing plenty of enticing examples from her own sketchbook

Practical perspective



► Fundamental tips and techniques

Any landscape painter needs to get to grips with perspective and there's a whole chapter that deals with the different types of perspective and how to achieve them

► What an atmosphere!

The book concludes with a chapter on adding atmosphere to paintings, using the same straightforward walkthrough approach as in the other sections

Ready to Paint Watercolour Landscapes

£8.99 | The sophisticated version of paint-by-numbers

Author
Terry Harrison
Price
£8.99
Publisher
Search Press
ISBN
978-1-84448-265-8

If you've ever felt hindered by your lack of drawing skills, this book aims to make things just that little bit easier. Nestled in the middle of this title are six reusable tracings that you can tear out and either transfer to paper or scan directly into Painter. Once you get to this stage, it's back to the book to benefit from the author's guidance to painting five of those scenes. This comes in the form of a photo walkthrough, where you see how Harrison applies his straightforward painting technique to turn these humble line drawings into beautiful paintings. He covers techniques such as underpainting, through to using brush dabs to create realistic foliage.

We liked this book a lot, and think the idea of having tracing paper is ingenious. The scenes are varied and interesting, including a bluebell wood and lovely snow scene. What we most enjoyed, however, was the concept of how even a simple sketch can lead to such great results.

► **Dive right in**
The book doesn't waste any time with getting to the tutorials for filling in the outlined scenes. These are full-colour throughout



► **Final work**
At the end of each walkthrough is a full-page example of the finished painting, so you can refer to this while creating one of the tracings

► **Line art**
The actual tracings are pretty strong so will withstand a fair bit of usage. You might have to scan them in two parts, as they are around A3 in size



Imagine Yesterday... Today

£14.95 | Lose yourself in some spectacular garden photography

Edited by
Henrietta Van
den Bergh and
Helen Fickling
Price
£14.95
Publisher
Third Millennium
Publishing
ISBN
978-1-903942-57-4

If the garden art feature this issue has you fired up, this title will give you lots more inspiration. It's a collection of landscape and garden photography from around the world and brings together an intriguing and varied collection of images. These are organised into four themes: Nature's Garden; Nurtured Gardens; The Royal Botanic Gardens, Kew; and World Heritage Sites. As a photography book it works very well, with crisp and clean prints of the images set on plain white backgrounds. But what we found most interesting about this book was how it can be viewed as an art resource. Each photo is a potential painting, which means you get over 100 pages of iconic and arresting art ideas. The standard of photography is very high, mixing both colour and black-and-white images with close-up and wide-angle shots. Although you don't have full-page images throughout, they are still big enough for you to see all the detail and turn into a stunning painting.

► **Nothing but the best for you!**
Sprinkled throughout the book are the best photos as voted for by judges. They make a nice pacing device to the title



► **Landscape vistas**
There are plenty of stunning landscape photos to act as inspiration for your own artwork



► **Love of gardens**
Of course, there are plenty of photos of gardens, both traditional and some more unique, to sink your teeth into





Set up canvas templates

Prepare your paintings for printing on gallery-wrapped canvas before you paint

Tutorial info



Artist
Cheryl
Blanchard



Time needed
30 minutes



Skill level
Intermediate

Yes! That day you've been waiting for has finally arrived! Someone would like to have that lovely painting of yours printed on gallery-wrapped canvas – as big as you can make it. How exciting! Until you remember that your file is only 5 x 6 inches at 150dpi and there is no way you can easily create the overage needed for a gallery-wrapped canvas. You hope beyond reason that the company who prints for you will be able to enlarge the image and artistically clone on the necessary overage for the wrap. And now all you can do is hold your breath and wait. If you print and stretch your own canvas, you then have some serious work ahead of you; cloning a beautifully painted texture is not an easy task.

We'll show you a way to avoid all of this; to be prepared for any type of printing, either paper or canvas, without ever having to add on any extra work. This requires a little planning in advance.

"Create templates with overage already factored in to use with each and every painting you create"

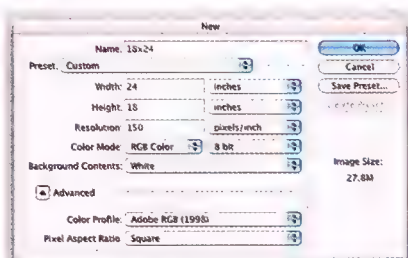
The first thing to do is to consider the composition of the painting you are about to start. How large will the finished piece be, if you were to ever print it? Using whole numbers for the size of a painting will enable ease in stretching a canvas and framing later on. Stretcher frames are sold in whole-number lengths, so it's best

to stay whole. Use standard sizes such as 16 x 20 inches, 18 x 24 inches and 24 x 36 inches. This way, you can purchase ready-made frames at considerably less cost than custom framing.

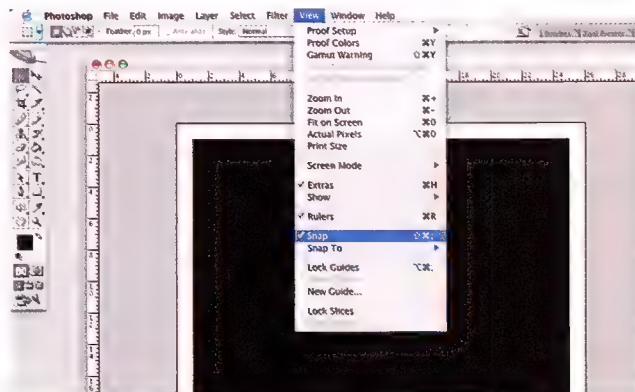
The secret is templates! Create them with overage already factored in to use with every painting you create. Even if you have no intention of ever printing a piece, it never hurts to be ready. You can make a collection of templates to have on hand, creating new ones as needed for those images that don't fit the standard sizes.

Set up canvas templates

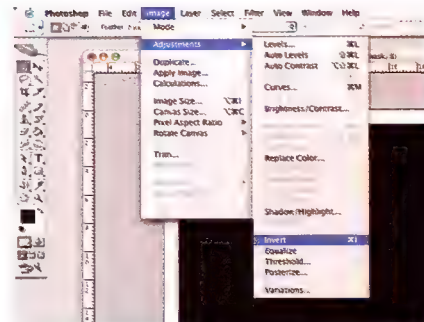
Eliminate the stress and hard work later by making a simple template now



01 Creating a template In Photoshop, create an 18 x 24-inch blank file at the dpi you prefer paint at. Select All>Save the selection and name this alpha channel 'mask'. This should be black when viewed on its own (tick Selected Area in Channel Options). Next, enlarge the canvas to create a one-inch border around the canvas. Your final dimension will be 20 x 26 inches. This layout works well with standard size-stretcher frames. If you're using a deeper profile, add two inches.



02 Guidelines Select the mask channel. With the Snap To command activated in View and the Rulers option ticked, drag the guidelines out from the Rulers and snap them to the active mask selection. These guidelines will be used to show where the composition ends and the gallery wrap begins.



03 Mask Activate the mask channel and invert it. You should have a finished template for an 18 x 24-inch painting with guidelines, a mask to cover the wrap area and a one-inch border all round for a standard gallery wrap. A black, white or neutral grey for the mask works best. Anything else may interfere with your colour perception as you view your painting.



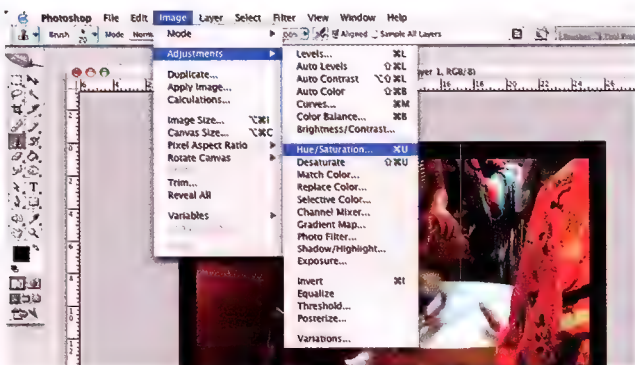
04 Composing in the template Drag an image into the template where it will become a layer. Using the Transform command, adjust the size of the image to compose between the guidelines and mask. What you see inside the guidelines/mask area will be the front of the canvas. When happy with the positioning, flatten the layer to the background and save as a new file.



05 Cloning into wrap area If you are going to use a cloning method to paint, you need to fill in all the remaining white so you'll have something to paint. Use the Rubber Stamp tool to clone colour and shapes to fill in. You'll need to be sure that the cloning makes sense as it continues out from the composition into the wrap border.



06 Set up for freehand painting If you are painting freehand and using the image only for reference, there's no need to clone in the wrap area. Instead, select the template mask and delete any of the image that extends into the wrap area. Seeing exactly where the composition ends is important for accurate placement on the blank canvas.



07 Prepainting Now you are ready for the prepainting process. In Photoshop or Painter, adjust levels, colour and contrast to enhance the image. Combine and blend layers for added effects; do whatever you do to enhance the image before you paint. Hide the guidelines and use the mask here to isolate the composition from the wrap border, so you are seeing only what will be on the front of the canvas. Now it's time to paint!



08 Final viewing When your painting is complete, bring it back into Photoshop for some final adjusting. It's a good idea to view the painting with the mask visible and guidelines hidden, so all you see is the area to be on the front of the canvas. This way, any odd shape or colour that may have been painted along the edge of the composition will become evident when isolated from the wrap section.

The final file

Always keep this file with the mask and gallery wrap overage as your final painting. For printing to paper or web presentation, you'll need to crop off the wrap border. Copy the final file, select the template mask, inverse the selection and crop. Then delete the mask and save this as a new file. If you are sending your painting out for a gallery-wrapped canvas, leave the guidelines in and delete the mask. With the guidelines, your printer will know exactly what you expect to see on the front of your canvas, and you've provided it with plenty of the image to wrap around standard frames. Now, you'll never again have to rework your art for a gallery-wrapped canvas. And the next time a client asks for a painting, you will be ready to go!

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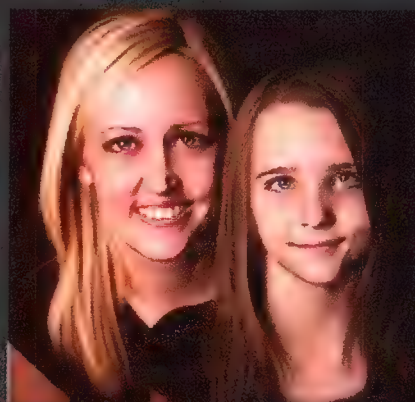
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Arizona-based artist Stephanie Thibaudeau is a shining example of how photography and Corel Painter can mix to create outstanding images. We caught up with her to ask about how she works



Stephanie Thibaudeau has already appeared in this magazine – she shared some of her knowledge in our feature on painting portraits back in issue eight. And she is certainly qualified to share advice. Following a lifelong love of photography, the purchase of her first digital camera in 2002 spurred her towards learning about Corel Painter and Photoshop. These programs, combined with her ability to take photos, have seen her open up her own studio for fine art portraits. A quick look on her main site at www.scenicdesert.net reveals an accomplished body of work.

"A few things that you usually see in my paintings are wide-angle distortion and texture"

We particularly like the use of light in Thibaudeau's work, either used as a device for drawing attention to a subject or as an atmospheric tool. The softness of the images leaves you to enjoy the subtle colours and composition.

When did you start using Corel Painter?
I started using Painter in March 2006 and it has now become my passion.

How would you describe your style?
I have had people tell me they can always tell if a painting is mine, so I guess I must have a 'style', but I don't try to. A few things that you usually see in my paintings are wide-angle distortion and texture.



What are your favourite Painter tools?
My favourite tools are constantly changing. Right now, they are Den's Funky Chunky brush and the Distorto Impasto brush.

Who, or what, inspires you?
My inspiration is Susi Lawson. She is the one that got me hooked on Painter. I saw her beautiful paintings and wanted to

What's the best piece of Painter advice you have been given?

When I first started painting (and believe me, I was terrible at it!), a fellow photographer friend advised me to join digitalpaintingforum.com and it was honestly the best advice I have ever received. The people are so friendly and the website has so many talented painters ready and willing to help you with any problems you may have. It has truly been the best move I've made in terms of my artwork! I would definitely recommend it to anyone interested in painting with Corel Painter.

try to paint my own images. I bought her Portrait Magic CD when it first came out to learn how to practise painting hair, skin and eyes.

Do you have a favourite image that you've created and if so, what is it?
It's difficult to pick just one image that is my favourite, but it would have to be any of my Ghost Town images because I feel these paintings show my true artistic style, and in many ways they are a reflection of me.

Is there a style or technique you would like to try?
I would love to try to do vector art some day when I can find time to practise it!

Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imagine-publishing.co.uk.



01

Title: Surf Shop

This image depicts a scene from Haleiwa, North Shore Hawaii, and demonstrates Thibaudeau's command of colour very well. We particularly like the extreme perspective.



02

Title: Sweet Jordan

This is a classic child portrait and the soft lighting helps to make this into a treasured item for the child's parents. The simple, yet effective frame is the perfect setting to finish the image off.



Readers' Gallery



03



Title: Under The Juniper Tree

Thibaudeau comped together two different photos for this image and then put Corel Painter and Photoshop to work on the painting effects. The background is from a photo taken in Sedona, AZ, and Thibaudeau is a great fan of the juniper tree and was happy to put it to good use.

04



Title: Alexis

Another one of Thibaudeau's adorable children portraits, this time created entirely with Den's Funky Chunky brush. The softness and overall pink hue creates a dreamy feel, and the way the image fades out at the edges means that no harsh lines interfere with the flow to the eye.



05



Title: Mighty Aspens

Another example of strong composition, this image forces the viewer to study the texture and detail on the tree trunks, before moving further back into the deeper trees. The contrast of the light and dark is excellent.

06



Title: Angel Hair

The composition of this image is very pleasing, showing how placing subjects off-centre can boost impact. The warm yellow hues invite the viewer into the image.



Website Challenge

The latest crop of entries to the online challenge

An apology is needed before we begin the proceedings, and that apology is about dates. There was a bit of a mix-up with schedules and so the deadline for challenge number 6 was too early. So we have decided to have two winners for

that challenge, and from now on the deadlines will be perfectly matched to the magazine. So in addition to Carol Carmichael last issue, we should also congratulate Alberto Guillen, whose tranquil river scene made it to the top of our charts. We were impressed with the addition

of the swans from one of the other challenge images and thought the whole composition was successful. But let us not forget our two runners up. Ramon Alonzo did a sterling job of creating a tempestuous seascape, while Alena Hovorkova produced a beautiful painting of the peacock.

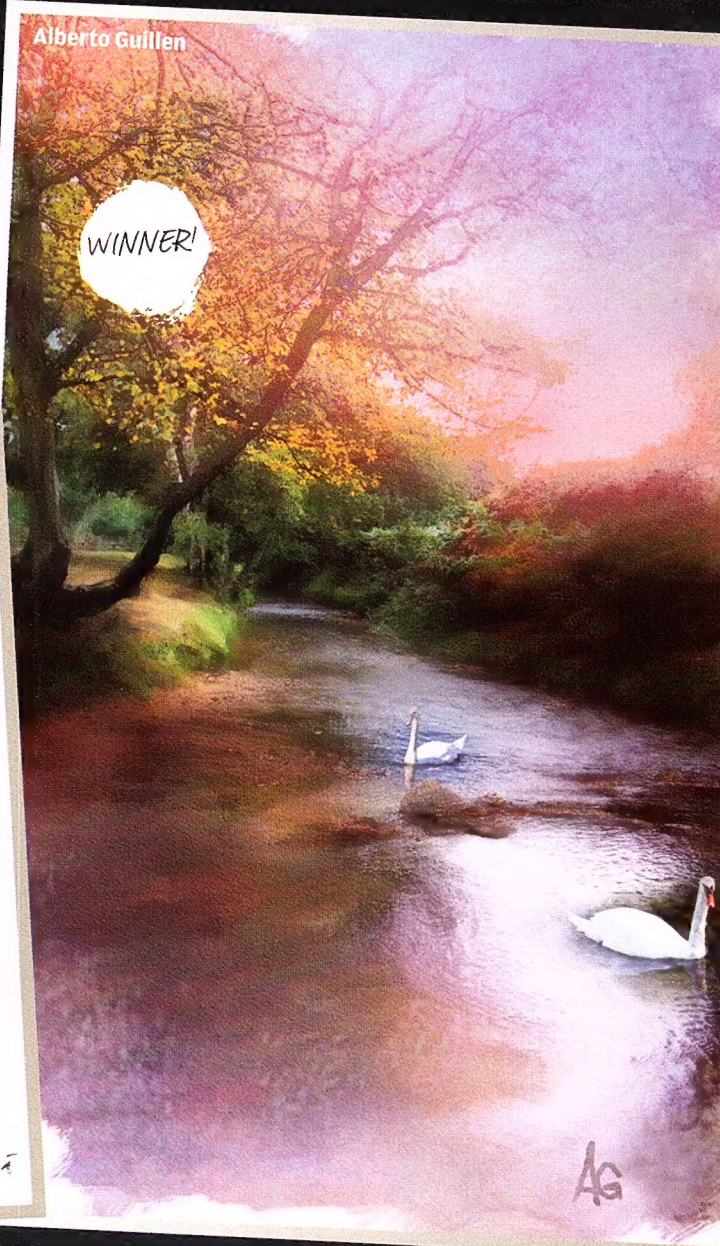
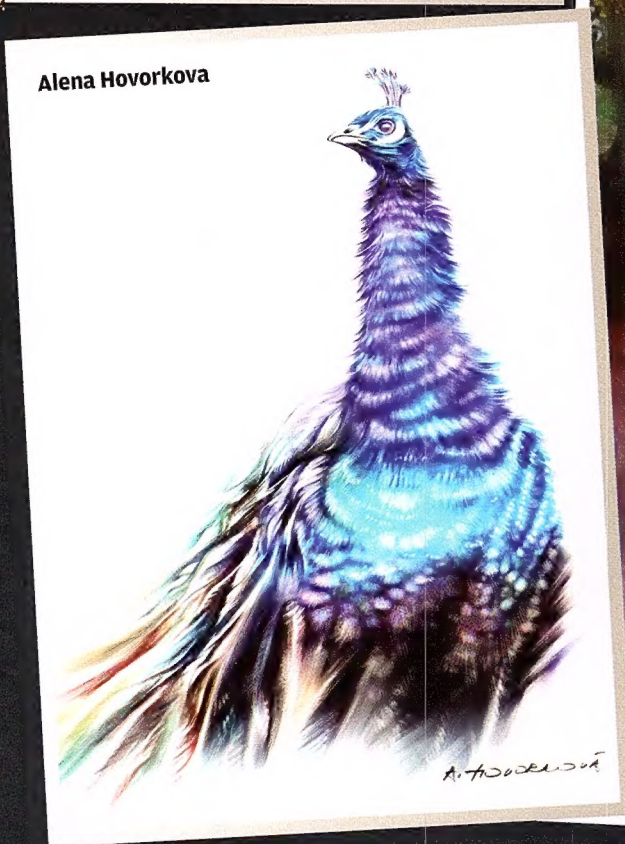
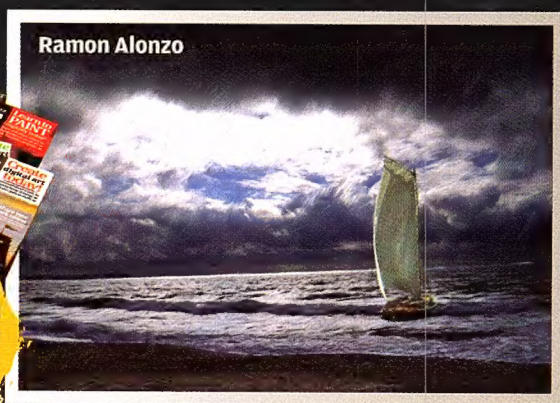


How to enter the challenge...

Visit www.paintermagazine.com/competitions.php, download the images and send us an email. You can also download the images from the CD and email your entries to opm@imagine-publishing.co.uk. If they are over 2MB, you can send them on a CD to:

Website Challenge,
Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.



Remember! You can email your entries to opm@imagine-publishing.co.uk

Create your own gallery online

Sign up now at www.paintermagazine.com!

When it comes to sharing your work with other people, the easiest way is to get the paintings online. For sharing your Corel Painter artwork, the website for this fair magazine is just the ticket. Thousands of people visit the site every week to browse through the images posted.

There are no limitations for visiting the site to look at pictures but if you want to upload your own, you need to

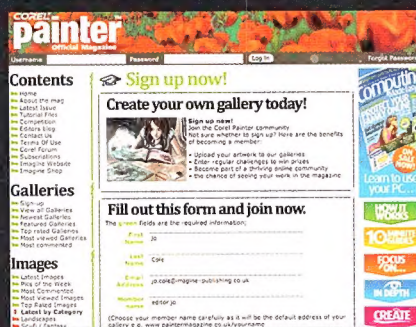
register and become a member. This is completely free to do and means you can then expose your work to a global audience, leave comments and ratings on other members' work and also invite comments on your own art.

It only takes a few minutes to sign up at the site and then it's just a case of simply uploading your own images. To see exactly what's involved in adding your artwork, we've supplied you with the walkthrough below.

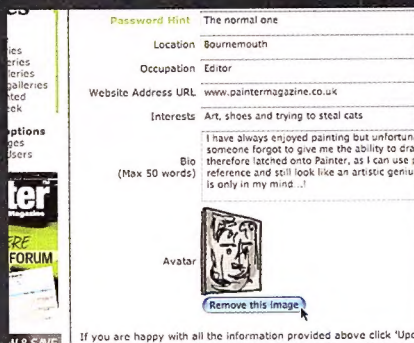


Register at the site to upload artwork

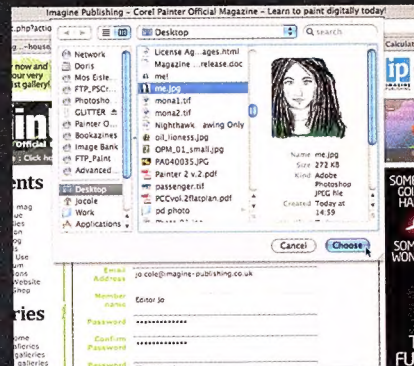
A few minutes is all that's needed to get started



01 Register Pop along to www.paintermagazine.com. You'll be taken to the home page of the website. Go up to the Sign-up link and click on it. Fill in the form and make sure you enter the correct email address. Once completed, click Create User and wait for an email. Click the link and you're now a member!



02 Your profile There's a default avatar, but you might prefer to add your own image. This is easily done. Make sure you are logged in and then click on Edit Profile. Go down to the avatar bit and click Remove This Image. Now click Choose File.



03 Set the file Navigate to where the image is you want to use and select it. For ease of use, make sure it is relatively small, but the image will be automatically shrunk to fit the space. Make sure it is a square format to start with.

Waiting for approval

When you have uploaded an image, there will be a short delay for the image to be approved. We have to do this to make sure no offensive or legally questionable images are uploaded. We approve images throughout the day, but take into account the time differences if you are in another country. We are based in the UK, so are tucked up in bed while some of you are just starting your day!



04 Uploading Make any other changes to your profile and click Update. Now let's add some images! Go to Gallery Images and click Add New Image. Make a note of the file format rules and click Choose File to select your picture. Use the Description area to give some information and then click Submit Image.

05 Words of wisdom

Once uploaded, other members can rate and leave comments on your image. When you look at your gallery (or anyone else's), you can see which images have rating or comments and how many.





On the CD

PC and Mac

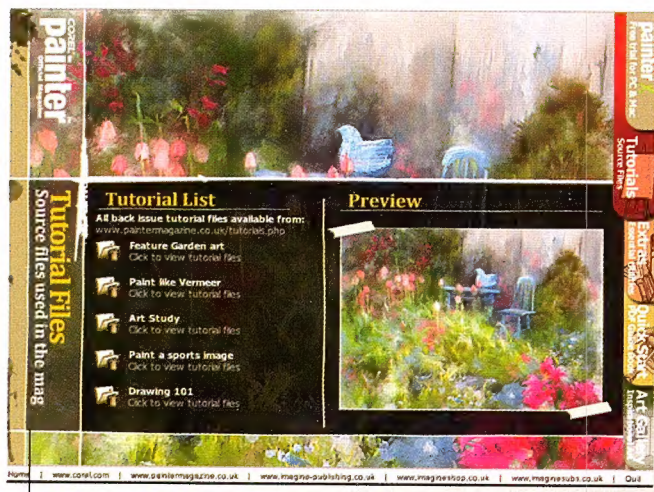
Learn about the creative materials on this issue's free CD-ROM



Load the CD: Microsoft Windows

We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.

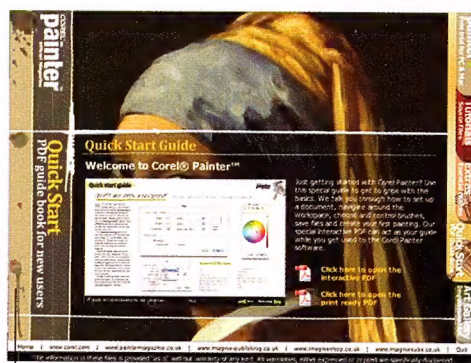


► Tutorial files

Download the tutorial files so you can follow this issue's great workshops

Creative materials for digital artists

- Character reference files from 3D.SK
- Stock photos and tutorial resource images
- 30-day trial version of Corel Painter X!



► Quick start guide

Don't panic if you have just started with Corel Painter - our special guide explains the basics



► Art Gallery

See how a fellow reader is using Corel Painter to create stunning artwork



► Photos

We have 20 fantastic stock photos from Photogen (www.photogen.com) that are perfect for using as clone sources or drawing references. There are also texture files for paper creation



Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.



Need help with the disc?

If you experience any problems with the supplied CD-ROM, send an email to: CORXtrahelp@imagine-publishing.co.uk
Unfortunately we can't respond to software questions